

# THE CRITIC.

VOL. XX.—No. 520.

JUNE 23, 1860.

Price 6d.; stamped 7d.

## INSTITUTIONS, &c.

**RAY SOCIETY.**—The ANNUAL MEETING will be held, during the MEETING of the BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE, at OXFORD.

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President—The Right Hon. LORD TALBOT DE MALAHIDE, F.S.A., M.R.I.A.

Patrons of the Meeting:

The Right Hon. Earl of Ducie, Lord Lieutenant of Gloucestershire.

The Right Rev. the Lord Bishop of Gloucester and Bristol, D.D.

By order of the Central Committee,

GEORGE VULLIAMY, Secretary.

June 1, 1860.

**BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.**

The THIRTIETH MEETING will be held at OXFORD, commencing on WEDNESDAY, June 27, 1860, under the Presidency of the LORD WYOTTSLEY, M.A., V.P.R.S., F.R.S.A. The Reception-room will be at the Divinity School.

Notices of Communications intended to be read to the Association, accompanied by a statement whether or not the Author will be present at the Meeting, may be addressed to John Phillips, M.A., LL.D., F.R.S., Assistant General Secretary, University Museum, Oxford; or to George Rolleston, M.D., F.R.S., Lee's Reader in Anatomy in the University of Oxford; or to H. J. S. Smith, Esq., M.A., F.C.S., Bailiol College; or to George Griffiths, Esq., M.A., F.C.S., Jesus College; Local Secretaries, Oxford.

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**CRYSTAL PALACE.—Arrangements for** week ending Saturday, June 30th.

Monday, Tuesday, and Thursday. Open at 12. GREAT FRENCH MUSICAL FESTIVAL by 3000 performers. For terms of Admission, &c. see special advertisements.—Other days as usual.

Sunday, open at 1.30 to Shareholders gratuitously by tickets.

## MUSIC.

**CRYSTAL PALACE, June 25th, 26th, and 28th.**—GREAT FRENCH MUSICAL FESTIVAL, by THREE THOUSAND PERFORMERS.—This great combination of the French Choral Societies, comprising deputations from nearly every Department of France, representing 170 distinct choral societies, and numbering between Three and Four Thousand Performers, conducted by M. Eugene Delaporte, President de l'Association des Sociétés Chorales de Paris, will visit England expressly to hold a Great Musical Festival at the Crystal Palace on the above days. The Band of the Imperial Regiment of Guides will accompany portions of the vocal music, and perform a selection of the most admired pieces of their repertoire each day. M. Edouard Batiste, the organist of St. Eustache, Paris, will preside at the organ.

Admission by single day tickets, bought before each day, 5s.; by payment on the day, 7s. 6d.; reserved stalls, in blocks arranged and numbered as at the Handel Festival, 5s. extra. A limited number of stalls will also be reserved in the Transept Galleries, at 10s. 6d. each. Sets of transferable tickets (one admission to each of the three performances), 12s. 6d. Sets of reserved seats, 12s. 6d. extra; or if in the galleries, 25s. These tickets are now on sale at the Crystal Palace, at No. 2, Exeter-hall; at the agents of the Company; or, by order, at the music-sellers' and libraries in London and the principal towns, as at the Handel Festival. Cheques or post-office orders (the latter payable at the Chief Office), should be made payable to George Grove, Esq.

The Palace will open at 12 and the performances will commence each day at 3 o'clock.

NOTICE.—The leading Railway Companies north of London will issue return tickets over their lines, available from the 23rd to the 29th June. Other Railway Companies will run Excursion Trains, of which they will give due notice.

**CRYSTAL PALACE.—BAND of the GUIDES.**—By the gracious permission of the Emperor of the French, this celebrated Band will accompany the Orpheonists to England, and take part in the performance on the 25th, 26th, and 28th June.

**FRENCH FESTIVAL.—MONDAY** NEXT.—FIVE SHILLINGS TICKETS.—The CRYSTAL PALACE and Exeter Hall tickets will remain open for the sale of Tickets of Admission. Five Shillings each, or for Reserved Seats, up to Nine Shillings THIS EVENING (Saturday).

**THE VOCAL ASSOCIATION,** ST. JAMES'S HALL, FRIDAY, June 29, at Eight.

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**THE MORNING ADVERTISER.**—The amount and variety of the information it contains, considering the price at which it is published, must excite the agreeable surprise of the purchasers of the book. There is scarcely indeed a single fact of interest connected with the present possession of places in the Establishment which will not be found in the *Clerical Directory*. As a work of reference it is one of great value.

**THE DAILY NEWS.**—This is a biographical dictionary of the Episcopal clergy of our day. It contains the names of 17,500 deacons, priests, and bishops, arranged in alphabetical order, with a considerable body of information respecting them.

**THE LEADER AND SATURDAY ANALYST.**—The *Clerical Directory* is certainly as fully entitled to the rank of a standard work of its kind, as the most careful and copious of its contemporaries of the other professions; and, indeed, with some few exceptions, we have seen nothing to equal it in point of information. The bulk of the ecclesiastical profession will, we have little doubt, fully appreciate the labour and carefulness which have brought together such an enormous mass of facts with so few trifling errors and omissions. . . . The work is well executed on good paper, and the type in which it is printed is of a peculiar character, well suited to facilitate reference.

**BELL'S WEEKLY MESSENGER.**—In this, the second issue, the great improvement of an alphabetical reference is obtained, which adds very considerably to the utility of the publication, inasmuch as the name of every clergyman in England and Ireland can in a moment be met with, and, generally speaking, all that appertains to his history, position, emolument, and publications, can in a moment be found. It is quite impossible, in a work of such gigantic complication, that errors should be entirely absent, or that, from the various changes in preferences, it can in every particular be always accurate; but it approaches as near as any work of its kind can do, which is merely one of reference.

**MORNING STAR.**—A very well arranged and carefully compiled book of reference, which will prove of the highest service to those who have occasion to deal with questions bearing upon the organisation of the Established Church, or who feel any interest in the history and actual position of individual members of its clergy. . . . The book is a storehouse of valuable information, but little of which can be found elsewhere, and, while indispensable to all public libraries, will be a welcome and useful addition to many private collections.

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**THE PUBLISHER'S CIRCULAR.**—*Crockford's Clerical Directory* for 1860 is really a valuable work; and is as superior to our old friend the "Clergy List" as the "Post-office Directory" was to its forerunner "Robson." . . . For correctness and careful compilation the present work leaves far behind all previous directories. The book forms a biographical key to about 18,000 names.

**THE ILLUSTRATED LONDON NEWS.**—This is the second year of the publication of this well-arranged *Clerical Directory*, which is a biographical and statistical book of reference for facts relating to the clergy and the Church. It contains 17,500 names, in strict alphabetical order; a complete index to benefices and curacies; a list of the Irish clergy belonging to the Church; one of the members of the Scottish Episcopal Church; a list of the English Bishops from the year 1774 to the end of 1859; each section and each name being accompanied by full information of all that it is likely any one would desire to know who has to consult a record of this kind. In its way nothing can be more useful or better put together than this directory.

**ILLUSTRATED NEWS OF THE WORLD.**—The publisher of this work is a man of immense enterprise. The present is one of his most important undertakings. To all clergymen this work is indispensable; to every member of the Church of England it must be interesting; and even to the ordinary reader it offers, as a book of reference, a vast amount of curious information.

**ST. JAMES'S CHRONICLE.**—The title of this, the most complete and carefully compiled of all our directories, conveys but little idea of its contents—the mere name and address of each clergyman takes up only a small portion of the work. It is a perfect biographical directory of the personnel of the Church. . . . This vast and varied collection of facts, relating to the clergy and the Church, may be fully relied on for accuracy, as they are obtained, we are informed in the preface to the work, from the clergy, and corrected in proof, in many instances, by themselves. We should state that the work is most admirably printed—the names being in bold black letters—well bound, and altogether forms one of those concise works of reference which are so highly prized by persons who, like ourselves, have no time to wade through a mass of matter to find the facts they wish to know.

**THE MORNING CHRONICLE.**—This is a biographical and statistical book of reference for facts relating to the clergy and the Church, and supplies a want which no other directory has yet attempted to fill. The clergy, by means of this directory, can learn of themselves, and the public can ascertain, not only the address (which ordinary directories would supply, although necessarily dispersed over a variety of town and country publications), but the school and university, educational honours and degrees, dates and place of ordination, present living or appointment, of the clergy, with particulars as to income, patronage, and literary achievements. . . . As far as perfection can be attained in any such publication, this *Clerical Directory* is a remarkable proof of industry.

**THE MORNING POST.**—"Crockford" is a work of considerable dimensions, compiled on the plan of a biographical dictionary of the clergy of the Established Church. . . . It bears on the face of it evidence that much care has been taken in its compilation.

**EVENING HERALD.**—This annual has now assumed a position which renders it indispensable to all who require information as to the personnel of the Church. . . . There is every mark of scrupulous care in the compilation of this standard book of reference. The thanks of the Church and the press are due to the compilers of a work which is of enduring value, being in continual progress of correction for an annual issue.

**THE PRESS.**—The *Clerical Directory* is the most complete and carefully compiled of all our works of the kind. . . . The work is admirably printed and alphabetically arranged. Its utility as a work of reference may best be judged by the contents of which we have spoken.

## CONTENTS OF THE CLERICAL DIRECTORY:

- I. SURNAME and CHRISTIAN NAME, in full, of Clergymen in England and Wales, with the real Address and Post-town.
- II. The COLLEGE or PUBLIC SCHOOL and UNIVERSITY of which each is or has been a Member, with the dates of the Scholarships, Exhibitions, Fellowships, and Tutorships held by each.
- III. HOLY ORDERS: the Year when obtained, with the Diocese and name of the Ordinating Bishop.
- IV. PREFERMENTS and APPOINTMENTS held by each Clergyman, from the youngest Curate to the Primate of all England, with the date of Appointment, Name and Address of Patron, and amount of Stipend. (In numerous instances the whole of a Clergyman's past Appointments are also registered.)
- V. BENEFICES: Description of all Ecclesiastical Benefices, with their Post-towns, Diocese, Name and Address of Patron, Amount of Tithe, Acreage of Glebe, Augmentations, Endowment, Glebe

House or Rectory, gross Value to the Beneficed and amount of population.

- VI. EPISCOPAL and PUBLIC APPOINTMENTS—such as Surrogate, Inspector of Schools, Rural Dean, Justice of the Peace, Master of an Endowed or Public School—are added in each instance.
- VII. DIGNITIES HELD by CLERGYMEN—such as Bishop, Dean, Chapter, Canon, Archdeacon, Prebend, with the date and yearly value of each Appointment—are likewise noted.
- VIII. BOOKS WRITTEN or EDITED by Clergymen are described in each instance, with all particulars as to Title, Size, Publisher, date of Publication, and Price.
- IX. REFERENCE to Livings, Benefices, and Appointments is rendered perfectly easy by means of a separate and ample Index.
- X. COMPLETE LISTS of the Clergy of the Established Church in Ireland, and the Scotch Episcopal Church.

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## THE CRITIC.

## NOTES OF THE WEEK.

**THE VOLUNTEER REVIEW** to be held to-day in Hyde-park must be regarded as the formal recognition by the SOVEREIGN of this great national movement. We lay aside, as foreign to our province, the difficult questions which arise as to the necessity for the movement or the reality of any well-grounded belief in invasion, and regard only the physical and moral effect which it must have upon the individuals who have joined the ranks. If it teach young men the duty of discipline and obedience, incite them to the cultivation of their physical powers, and persuade them out of those habits of indolence and self-indulgence which have become too prevalent of late, it can never be said that the Volunteer Movement has not been productive of good. Perhaps the most interesting feature of this movement is its universality. Every class of society has contributed its quota. Not only the mechanic and the shopkeeper, but the born gentlemen of England, have rallied to the call; the learned inhabitants of the Inns of Court, barristers in good practice as well as students, have furnished a contingent of such efficiency as to have earned from the newspaper reporters the distinction of being called "a crack corps;" the artists, deserting the easel and the maul-stick, muster out a company or so; and now there comes to us a newspaper from North Lancashire telling us that at Rossall College, a proprietary school of well-earned celebrity in those parts, the masters and elder boys have formed themselves into a corps, whose services the QUEEN has not disdained to accept. Well, here is a good thing, and, if the young fellows do no more than learn their drill and how to fire a rifle, they will be the better rather than the worse for it. All honour, then, to Captain G. H. CROAD, the master of the Modern School, to whose energy and public spirit the credit of this matter is attributed! All honour, too, to the brave lads who, though but schoolboys, are animated by the wish to serve their country in her need!

The Proclamation issued by HER MAJESTY "For the Encouragement of Piety and Virtue, and for the Preventing and Punishing of Vice, Profaneness, and Immorality," has attracted unusual attention among those who are not aware that it is an injunction to good conduct formally issued at intervals during each reign, and that it differs very little from the proclamation which is always read at the opening of a commission of the peace. Some of our contemporaries of the cheap press, taking *omne ignotum pro magnifico*, have been very great about the matter, and the *Daily Telegraph* has especially distinguished itself, by scenting "treasons and stratagems" in this customary manifestation of the Queen's maternal care.

We are not sorry to see the House of Commons turning its attention to the South Kensington Museum, nor to find that honourable Members are to be found bold enough to paint that establishment in its proper colours. Although Mr. ROBERT LOWE used no hard language, he was unsparingly accurate in his catalogue of the objections to "the Boilers." Mr. J. LOCKE, however, was not nice in characterising it as the worst "of all the disgraceful jobs which the House had witnessed;" whilst Mr. CONINGHAM avowed his belief that "a greater system of jobbery had never been known than that which would be brought to light concerning this Museum." Knowing the powerful influence which protects the Kensington Museum, we are not prepared to expect much result from Mr. LOWE's committee; yet we are glad to see it, as an indication that some attention is being paid to what is being done there.

It is natural that the labours and successes of the Société d'Acclimatation de France should attract attention here, and, as a consequence, that an English society should be formed for similar purposes. The enlightened views of the society over which M. DROUIN DE L'HUYS presides have been taken up by an influential body of English gentlemen, who, convinced by the results of the French experiment, see that it is possible to add very materially to the natural wealth and resources of the country by systematically introducing and acclimatising in this country the plants and animals of other regions. The plan was first mooted in the columns of *The Field* newspaper, and a committee has now been formed, comprising some of our leading noblemen and agriculturists. A preliminary meeting, for the purpose of organising the bases of the Society, is to be held on Tuesday next.

Mr. JOHN CAMDEN HOTTEN, of Piccadilly, has issued a limited number of fac-simile copies of Magna Charta, taken by express permission from the original document in the British Museum. It is beautifully printed in colours by Messrs. DAY and SOX, Lithographers to the Queen; the text being surrounded by the seals of King and Securities to the Charter, and the shields of the Barons in arms. Every Englishman would like to have a copy of this title-deed to his liberty framed over his hearth.

The Garrick Club, originally a club of artists (in the widest sense of the term), is about to enlarge its boundaries. It is rumoured that fifty members are to be added to its numbers, and two guineas to the annual subscription. Goss's also reports that the applications for candidates are more numerous than the new memberships. The Garrick Club was originally formed as a club for actors and men of letters; but, like most institutions of the kind, it has wandered widely from the track laid down. There is now but one actor on its committee of management, and the majority of the Club consists of men of—anything but letters. To be a barrister or a solicitor, to be a man about

town, or even a prosperous man of business, is apparently a better title for admission than literature, or even than that art which GARRICK especially cultivated.

The obituary of the week contains several names which claim special notice at our hands. GEORGE PAYNE RAINSFORD JAMES, the most prolific of English novelists, has died at Venice (where he has been for the last two years British Consul), in the sixtieth year of his age. In assigning to Mr. JAMES his true position among writers of fiction, it seems right to place him in the front rank of the second class. Without the genius of FIELDING or of SMOLLET, or Sir WALTER SCOTT, CHARLES DICKENS, or WILLIAM MAKEPEACE THACKERAY, Mr. JAMES had a certain dramatic vigour of narration and a constructive art in the arrangement of incidents which rendered him immensely popular. With less pedantry than BULWER, his fancy is at least as brilliant; and though the author of "The Last Days of Pompeii," "Zanoni," and "The Caxtons" will always find more favour in the eyes of those who are fond of Learning *réchauffé*, with the general public JAMES will always be more popular. It should be observed, however, that his works presented several similarities of feature which give them the character of a kind of family of fictions, and the frequency with which his stories opened with two travellers, a mountain, and the setting sun has passed into a proverb. As we have already stated, his works were very numerous. In a list before us, which we have not space to print, seventy-five, consisting of one hundred and eighty-nine volumes, are specified.

British Journalism has lost two of her sons in the persons of Mr. JAMES PHILIP DOYLE and Mr. HOUSTON BROWN. The deaths of both were sudden—though in the case of the former it was not unexpected—and they died as hardworking men too often do, in harness. Mr. BROWN was a member of the Bar, and has long been connected with the metropolitan Conservative press. Mr. DOYLE, who was also a member of the Bar, and who was rapidly rising into position and reputation when his untimely death checked him in his career, was the editor of the *Weekly Times*, a Liberal journal of extensive circulation, whose success his talents had done much to promote. All his friends—and his warmheartedness won him many—regret the loss of an able and most amiable man.

We gladly insert the following letter from Mr. BUCKLAND, the son of that celebrated natural philosopher, the late DEAN OF WESTMINSTER, and himself a naturalist of no mean order:

TO THE EDITOR OF THE CRITIC.

SIR,—I have read with the greatest interest Mr. Bolton Corney's notice on the British Museum, and particularly his memoir on Sir Hans Sloane, a name which must for ever be dear to all scientific Englishmen, who ought never to allow his name to die out from among them.

We read in the CRITIC the titles and distinctions of this great man, and we learn from the collection in the British Museum how justly those titles were deserved. The monument which he has built for himself is indeed "more lasting than brass;" but shall we of the present generation therefore allow the actual monument of stone, erected over his grave, to fall to pieces, and his name thereon inscribed to be defaced by the ruthless hands of Time? Let the reader examine for himself this monument, erected in the churchyard of Battersea Church (at the corner, close to where the Chelsea omnibuses start), and he will see, as every passenger must see, what time and decay are doing. Stopping the other day to see to whose memory this monument was erected, I could but faintly make out these words:

To the Memory of Sir Hans Sloane, Bart., President of the Royal Society and of the College of Physicians, . . . of our Lord 1753, the 90th of . . . age.

Then follow seven lines, the letters of which are quite defaced to the eyes of ordinary spectators, though antiquarians would probably be able to read them. The date has been renewed with rude scratches by some friendly hand, or that too would have shared the fate of the latter part of the inscription. The reverse side of the monument contains an inscription to Elizabeth Lady Sloane, 1724, and is quite legible. The reason why the lines to Sir Hans himself are obliterated is, doubtless, that they are fully exposed to the south-west; and from this quarter, as our public buildings (for example, St. Paul's Cathedral and the Marble Arch) will tell us, our prevalent winds and storms mostly attack this city. It would be a very simple matter to have the letters re-cut on the stone, or take other means to preserve the name of Sir Hans Sloane, and let the inhabitants in the neighbourhood know how great a man lies at rest in their churchyard. I know not if any of his descendants are yet living in London; if not, I for one of the public will be only too happy to join those who are willing to see what can be done as regards the renewal of the monument to this great man.

J. T. BUCKLAND, M.A., 2nd Life Guards.

Athenæum Club, Pall-mall, June 12, 1860.

## ON LIBRARIES.

**AN IMPORTANT** and highly interesting article upon this subject has just appeared in Part XVII. of the "English Cyclopædia," conducted by Charles Knight, division "Arts and Sciences." It is evidently from the same pen as the article "British Museum" in this publication, which we brought under our readers' notice at the time of its appearance; and as Sir Henry Ellis, the writer of the original article on that subject in the "Penny Cyclopædia," must have been astonished at the elephantine proportions assumed by it in its revised and enlarged form, so doubtless the writer of the article "Libraries" in the "Penny," occupying not more than half a column in that work, will gaze with astonishment at the amount of matter by which it is now displaced. Eleven pages are already published in the part before us, which breaks off apparently before even the middle of the article, so that we shall have the original half-column expanded into between twenty and thirty pages. This relative difference in the amount of space devoted to the subject in 1839 and 1860 may serve also as a pretty clear indication of the relative share of attention bestowed upon the subject by the English public in each of the two years we have named. The "English Cyclopædia" is, in fact, by no means a bad test by which to

judge of the kind of subjects that excite the greatest share of popular interest. Such is the subject of Libraries, one with respect to which there has been more discussion during the last twenty years, not only in England, but on the Continent and in America, than was ever previously known; and, however large the space devoted to it in the present article, we dare affirm that no one will rise from its perusal without regretting that it was not longer; no one for a moment will cry out "*Claudite jam rivos, sat prata biberunt.*"

There is a pleasant discursiveness in the article before us that takes it entirely out of the category of Encyclopædic contributions. It is as if a genial companion, brimful of information upon a favourite topic, had been gently induced to discourse upon the same "in after-dinner talk, across the walnuts and the wine." The author is evidently not only a bibliographer and philologist, but a man of the world and a writer of good English, who appeals at one and the same time both to the scholar and to the general reader, as he is called, fully enlisting the sympathies of both. With this brief preamble we shall proceed to lay before our readers a few of the good things with which the article abounds.

After defining the word library as "used to denote a collection of books, whether large or small, and also the repository in which that collection is placed, whether a few shelves or a room, a house or a palace," the author proceeds to remark how desirable it would be, if possible, to have at least one large library that should contain all printed books of value. "The notion of a central universal library of this kind," he says, "has the advantage of being not only philosophical but popular. It has been a prevalent belief in several countries that this ideal library actually existed. The Vatican at Rome was long supposed to be such a collection, and to contain an enormous quantity of volumes. The Rev. Mr. Eustace, an English Catholic priest, who published a 'Classical Tour in Italy' in 1813, said, in speaking of the printed books of the Vatican Library: 'Their number has never been accurately stated; some confine it to 200,000, others raise it to 400,000, and many swell it to a million; the mean is probably the most accurate.' The most recent historian of the collection, Zanelli, in 1857, speaks of it as 'holding the first place among the libraries of the world, both by its antiquity and the value and number of its volumes and manuscripts.' At Oxford, in the early part of the present century, it was almost an article of faith with the undergraduates that the Bodleian Library was only second to the Vatican, and, further, that it contained every printed book. The number of volumes in it was usually stated to visitors at half a million. A German statistician, Schnabel, on the faith of the assertion in the 'Oxford Guide' of its near approach to the Vatican, raised the number in print to 700,000. The same notion of its containing every printed book was current in London at the same time respecting the British Museum. In all three cases the belief was a most egregious error." The Vatican Library, in all probability, does not contain more than 100,000 volumes. "An official return of the Bodleian librarians to the House of Commons in 1849 stated the number of their volumes then, after all the increase of half a century, at 220,000 only; and the British Museum in 1820 contained less than 116,000; while, though it has now in 1860 attained to more than five times that number, and more than doubles the Bodleian, it is still far indeed from a state of even tolerable completeness." The statements, indeed, with respect to public libraries in general and the number of volumes contained in them are for the most part highly extravagant. The great Paris Library has been said to contain 1,500,000 books and pamphlets, but the present writer shows that there is good reason for setting down these at about 880,000 volumes. In the "Guide to the Imperial Public Library of St. Petersburg," just published, the number of printed volumes is given as 840,853. "It would appear from this that the library of St. Petersburg is now the second library in the world, and increasing with more rapidity than any other. This impression, however, must not be too hastily adopted. There is a collection now publishing by the English Patent Office, of all the descriptions of patents of inventions that have been enrolled there from the institution of patents in the time of James I. up to the present year. This voluminous and costly collection, which is printed at the expense of patentees, is presented by the Patent Office to a great number of foreign libraries, and, among others, to the Imperial Library at St. Petersburg. The number of patents for the year 1857 is no less than 3200, published in as many separate pamphlets, which are bound in the set at the British Museum in 96 thickish volumes. In counting the volumes at the Museum they will be reckoned at 96; while we are told on good authority that at the library at St. Petersburg they are counted as 3200; making a difference in the returns of the same annual set of more than 3100, and in the returns for the whole collection of patents of more than 24,000 volumes." In like manner it has been said that the library at Munich contains 800,000 volumes, which the present writer cuts down to 424,000. With far more truth the British Museum can boast of at present possessing rather more than 600,000 volumes; these numbers being arrived at by counting them as they come back from the binders' hands, not as they go to them; "reckoning a pamphlet bound separately, however insignificant, as one volume only, and also reckoning a three-volumed novel as one volume only, provided the three volumes are, as they generally are at the Museum, actually bound in one."

But it is not the number of volumes always that makes a library valuable. The Zaluski Library at Warsaw, for instance, was stated in 1789 to amount to 150,000 volumes, while the Royal Library at Paris

was put down at 149,000 volumes. A few years later, namely, in 1795, the Zaluski Library was seized by the Russians and transported to St. Petersburg, where it formed the foundation of the present extensive Imperial Library. It was then officially stated to contain as many as 262,640 volumes; but notwithstanding this excess in numbers, no one would for a moment venture to compare it in value with the Royal Library at Paris. Similarly, to look more at home, "The first book printed in English by Caxton, one of the treasures of the British Museum, sold the last time a copy came to auction for over 1000*l.*, while a hundred thousand dissertations, now in the Advocates' Library at Edinburgh, were bought for less than a farthing each. There can be no doubt that in numbers, and also in intrinsic value, the hundred thousand dissertations far surpass the 'Recuyell of the Historie of Troye;' but a library which aims at universality must aim at possessing both." Recurring to the idea of a grand universal library, it was one, it seems, that the great Napoleon himself cherished, and recommended that it should be carried out at Paris by transferring to the Imperial Library from the other libraries in the capital and departments all copies of books not to be found in the great central establishment. With as much good sense as patriotism, however, the writer in the "English Cyclopædia" argues that "Of all places in the world, London would appear to be the most appropriate for the seat of a great permanent and universal library. Talleyrand is reported to have said that Paris was the capital of Europe, and London the capital of the globe. No other capital stands in such direct and constant communication with all the ends of the earth; no other has such a vast resident population; and no other, except Paris, is visited by such an immense variety of strangers. An institution not far from its centre is within easy reach of two millions and a half of persons. Shielded by its sea from the Continent, England has for ages been the asylum of foreign refugees, and is the safest asylum in Europe for persecuted books." Furthermore, the writer is of opinion that had the sum of 10,000*l.* per annum, the sum usually voted of late years for the purchase of books for the Museum Library, been systematically laid out for the last fifty years, that library would now be the nearest approach to the realisation of a universal library. As it is, it bids fair in process of time to excel all others in the number of its volumes, as at present it does in the excellency of its internal arrangements.

"Even when a collection aims at universality," says our author, "there are, of course, some points to which more importance will be attached than to others. In a national collection the first object should be the national literature. There is an admirable saying related of the Spanish poet, Moratin the elder, that when he was once asked by a young fellow-countryman what authors he should study, he replied, 'Spanish and Greek, Spanish and Latin, Spanish and Italian, Spanish and French, Spanish and English.' The spirit of the saying should serve as a guide to the librarian who is fortunate enough to have the selection of the purchases for a large national and universal library. It has been already remarked that, owing to the altered circumstances of recent years, some of the opportunities of forming a complete collection of valuable literature which have been allowed to escape will probably never recur. It is to English literature in particular that this remark pertains, and a glance at the history of the principal attempts to embody it in libraries will confirm the view." The writer then goes on to show how when the library of Sir Thomas Bodley was founded at Oxford in 1602, such an opportunity existed, and was passed over through the short-sightedness of the founder. "I can see no good reason," he wrote to the first librarian, Dr. James, "to alter my opinion for excluding such books as almanacks, plays, and an infinite number that are daily printed of very unworthy matters and handling, such as methinks the keeper and under-keeper should disdain to seek out to deliver to any man. Haply some plays may be worth the keeping, but hardly one in forty. For it is not alike in English plays and others of other nations, because they are most esteemed for learning the languages, and many of them compiled by men of great fame for wisdom and learning, which is seldom or never here among us." Our author very properly remarks upon this: "Nothing can be added to the force of the simple remark that this passage was written by a contemporary of Shakspeare. Of course the opinion of the librarian was obliged to bend to the will of the founder; and it would be difficult to estimate the damage that has been done to literature by this unfortunate decision of that illustrious man. For more than two centuries afterwards it appears to have been the practice of the Bodleian librarians to sell or destroy such books as they judged unworthy of a place on their shelves, and this unhappy example was followed in other libraries. In Hyde's Catalogue of the Bodleian, published in 1674, the only collection of Shakspeare's plays is the folio of 1664; and the only separate play is a 'Hamlet,' published after the Restoration. Though the dramatist was known to be the favourite of 'Eliza and our James,' and also of King Charles, who held his court at Oxford, neither the first nor the second folio was deemed worthy of a place on the shelves of the University. But when, more than a century afterwards, the tide had so changed that one of the chief glories of the Bodleian was in the Malone library of Shaksperian literature, presented to the University by his brother, and when in 1841 Marlowe's play of the 'Contention of the Houses of York and Lancaster,' a single one of the mass rejected by Bodley, was bought by the Bodleian Library for 13*l.*, a lesson was read which ought to sink deeply into the minds not only of the Bodleian but all other librarians."

By what a different spirit was Thomason, the bookseller of St. Paul's



Churchyard, for some time the contemporary of Sir Thomas Bodley, actuated, in forming his celebrated collection of all the books and pamphlets published during the time of the troubles between Charles I. and his Parliament, commencing with the year 1640, and ending with the restoration in 1660! But this is so extensive a subject that we must forbear entering upon it at present; reserving what we have to say upon it, as well as upon some other matters of interest in the article before us, for our next number.

## MORNINGS IN THE RECORD OFFICE.

NO. IV.

## THE POET LAUREATE OF HENRY VII.

**B**ERNARD ANDRÉ, or Bernardus Andreas, was the Poet Laureate of this monarch. He was a Frenchman, born at Toulouse, and a friar of the order of St. Augustine. It is not intelligible why Henry appointed this foreigner to the office, seeing that it had already been filled by such Englishmen as Chaucer, Kay, and Lydgate. Bernard André was evidently, however, a favorite and *protégé* of the King; for he appointed him tutor to Prince Arthur, the eldest son, whose early death left the succession to his robust brother, Prince Henry, afterwards the eighth sovereign of that name. André was also historiographer to the King, and in that capacity wrote a Life of Henry VII.

Of André and his works very little was known previous to the publication of the last-named work under the editorship of Mr. James Gairdner. This resurrection of an old and interesting chronicle is one of the many services to history already rendered by the valuable series of works published under the direction of the Master of the Rolls. It is entitled "Historia Regis Henrici Septimi a Bernardo Andrea Tholosate conscripta; necnon alia quædam ad eundem regem spectantia," and contains the "Life of Henry the Seventh," which is in Latin, with some Latin and French poems by André. The chiefest among the last is a somewhat lengthy composition in French, entitled "Les Douzes Triomphes de Henry VII." Although English Poet Laureate, André could not write in English; at least, it would appear that he never did so. The quality of what he did write was exceedingly poor, as may be understood from the following specimens—the former being the opening stanzas in "Les Douzes Triomphes," and the latter an epigram on his own name, Andrew:

Pour resoner les admirables gestes  
Du roy Henry VII<sup>e</sup> d'Angleterre,  
Des triumphes qu'il ha en son temps faictes  
Contre Envy, la pire de la terre,  
Qui le poursuyt d'une mortelle guerre,  
Ainsi qu'on peult en son cas regarder:  
Mais toutefois, comme nous debuons croire,  
Nulle ne peult nuire a qui Dieu veult aider.

De sa vertu et loable haultesse.  
Selon le mien petit entendement,  
Je veul parler, afin que l'en cognoisse  
Comme il regne victorieusement.  
Faulce Envy est tousjours en dement  
Le destruyre par son sort venymeux;  
Mais en la fin resiste tellement,  
Qui confondra les traistres envieux.

## [Translation.]

To rehearse the wonderful exploits  
Of King Henry VII. of England,  
The triumphs that he has achieved in his day  
Against Envy, the worst in the world,  
Which, as may be seen in his case,  
Pursues him with mortal warfare;  
Yet still, as we ought to believe,  
Nothing can injure those whom God means to help.

Of his virtue and illustrious dignity  
According to my poor ability,  
I will speak, that it may be known  
How victoriously he reigns.  
Treacherous Envy is always raging  
To destroy him by her venomous fate,  
But in the end he resists in such wise  
That he will confound the envious traitors.

\* *Andræ virum Græci merito dixere, notantes  
Citra hominem quantum præstet origo viri.  
Hec venit Andræ nomen de homine; nullum  
Post Christi nomen majus in orbe fuit.  
Magnus Alexander, magnus Pompeius; at illi  
Inclita de gestis nominis rebus habent.  
Si proprium queris, nihil est præstantius ipsa  
Virtute. Andreas ergo supernus erit.*

## [Translation.]

The Greeks with good reason termed a man *ἀνδρῆς*, noting how much the derivation of the word "vir" excels that of "homo." From this word (*ἀνδρῆς*) came the name Andrew; after that of Christ, no more noble name was to be found throughout the world. Alexander and Pompey were each called great; but they possess their illustrious names from their exploits. If you examine the real meaning of the word, nothing is more excellent than virtue. Therefore Andrew will be preferred to other names.

Erasmus remarked of this versifying Frenchman (who had lost his eye-sight when they met) that his muse was as blind as himself; and certainly the preceding specimens of his poesy are not calculated to inspire readers with the idea that the Laureate was a great favourite of the tuneful Nine. As for the Latin verses, they remind us more than anything else of those ye "nonsense" at school; and the free-and-easy manner in which the poet changes his tenses from past to present would doubtless, were the *plagiosi Orbili* of our public schools to allow it, be extremely popular with lazy young Latinists of the present day. The most ardent admirer of antiquity will scarcely venture to affirm that the worst verses in the "Arundines Cami" or the "Anthologia Oxoniensis" are not very superior to the hobbling lines of Master André.

It is no wonder that very little has hitherto been known of André and his works. Messrs. Austin and Ralph, in their "Lives of the Laureates," make mention of him as "Andrew Bernard."

His fee as Poet Laureate, as appears by the King's account-book, was exactly ten marks, 6l. 13s. 4d., paid by half-yearly payments of 3l. 6s. 8d. With exact regularity we find every half-year in the King's own book:

To Bernardo Andree, poet, for his annuity ..... 66s. 8d.

The proportion of this to the price of a pipe of wine is a noticeable fact; for in another part of the accounts we hit upon a curious trace of the price of that luxury:

(Tellers Roll. Mich. 5. Hen. VII.) To the Earl of Angus of Scotland in reward the value of one pipe of wine for the said Earl, when he was in London ..... 66s. 8d.

Why the Earl of Angus\* should have a pipe of wine at the King's expense, or whether he drank it all himself, are questions into which we do not wish to inquire; but it is certain that the half-yearly salary of the Poet was the price of a pipe of wine held to be good enough for a great Scotch Lord. This, it must be admitted, seems to be quite as much as Bernard André's poetry deserved.

The Earl of Angus here incidentally mentioned was none other than Archibald Douglass, Earl of Angus, commonly known as Archibald Bell-the-Cat, doubtless on a visit to Henry VII.'s court as an ambassador from his sovereign. This was the grim oldlord of Tantallon who entertained Marmion before Flodden, and whom the

Lord of Fontenaye,  
Of Lutterward and Scrivelbaye,

dared to beard "in his den." The fact that a tavern bill of this stern and puissant chieftain is in existence, specifying the fish and the butcher's meat that he consumed at "the George in Lombard-street," borders on the ludicrous.

\* Mention of this peer gives opportunity for the introduction of an item out of the King's account-book showing the kind of hospitality which he exercised to ambassadors when they visited him:

(5 Henry VII. 1489-90).—20th March.—To the Earl of Angulshie of Scotland, for bread 10s., serjancy 53s. 4d., for fish 13s. 4d., for butcher's meat 57s., at the House of the George in Lombard Street for his expences there 40s. 8d. Total, 28 18s. 4d.

This would be rather more than 1000l. sterling of our currency.

## ENGLISH AND FOREIGN LITERATURE.

## BIOGRAPHY.

*Autobiographical Recollections.* By the late CHARLES ROBERT LESLIE, R.A. Edited, with a Prefatory Essay on Leslie as an Artist, and Selections from his Correspondence, by TOM TAYLOR, Esq., Editor of "The Autobiography of Haydon." With portrait. 2 vols. London: Murray. 1860. pp. 668.

**B**USY AS DEATH'S SICKLE has been during the last eighteen months among men whose fame was ripe when we were boys, hardly any of the losses—near and vital as more than one have been—which Letters and the Arts have during that period sustained, affected us with so vivid a personal feeling of yearning and regret as that of Leslie. Our own acquaintance with him had (to our present sorrow) been slight. But the characteristic properties of his pictures—the tender, arch grace, the refined, genial humour, the literary *animus* of them, the poet-like sympathy with all gentle, graceful, and innocent attributes in woman, child, or still-life, the quiet yet authentic virtues of his art as art—these qualities and others were of a kind to awaken and keep

alive in his admirers *something* of that peculiar kind of feeling which in literature we all feel for Charles Lamb: something of that affectionate tenderness and sympathy and gratitude. In other respects, too, he stood alone among modern painters: in his wide and genial sympathies, as a lover of books and pictures, as an author—writing good, simple, candid, idiomatic English—of one of the best biographies of an artist (that of Constable) ever written, and some of the best writing on art, within certain limits, ever given by a painter. He was one of the very few links we in England had between genuine art and genuine literature. As a painter he was the last of an already by-gone fashion of excellence, a lingering representative of the school of Smirke and Stothard; the quiet imaginative refinement of which has given place to a far more noisy, bustling, and demonstrative kind of talent. Whatever achievements be in store for the English School, another Leslie or Stothard will hardly recur. Personally, the man answered to the ideas his pictures and books gave of him: shy, modest, genial, widely sympathising and appreciative, sterling in character. Daily he reaped the utmost enjoyment out of life, through his sensitive, kindly

love for all that was most tender and beautiful in nature and art, and by reason of his own warmly affectionate, faithful, domestic nature. He lived in his art (and that of others), in books, and in the bosom of his family. His death happened with slight forewarning, and while he was yet in the maturity of the power to enjoy and create. To us, it came as a mournful surprise. The world seemed the darker for the absence of one who had so keen a relish for all that is best in the world. It was so pleasant to think of him as among us; so hard to know that those candid, penetrating eyes, the humorous, genial face, should never be encountered again about town, or among the friends with whom he was so deservedly popular. There was one kindly presence the less among us. The ranks of the commonplace, the worldly, and profane, who must ever be in the majority, were to that extent reinforced. But, in truth, the loss of any highly-endowed man must always strangely impoverish the world,—lessen the sum of its spiritual wealth.

The present volumes, though they have been made ready for the public a little too precipitately, entirely sustain and much enrich our previous notions of Charles Robert Leslie. The most valuable portion consists in the "Autobiographical Recollections" by Leslie himself, which occupy the greater part of the first volume. They were written by the painter with his customary care and sensitive fastidiousness during a lengthened period of years. His own private diaries and correspondence formed the basis. For he had been in the habit of noting down such events in his own life, and such sayings of those he knew—and he knew familiarly many notable men—as seemed most memorable. His family, as we learn from his son George in the preface, "have reason to believe that he commenced" the Autobiography "about ten years ago, writing in it from time to time." But in a letter to one of his sisters in America, written 18th July 1840, Leslie says incidentally, "My Reminiscences go on. I shall leave them as a legacy to my children;" which fixes their commencement at certainly not less than nineteen years before his death.

Autobiography has always a charm no other form of memoir can pretend to: a vivid freshness, an authenticity, a personality. But unhappily, even when chancing to escape the more frequent fate of being left fragmentary, it is apt to prove an inadequate record of a human life, from one of three or four causes: a deficiency of candour, of courage, of veracity, or an excess of modesty. It is the last-named alone which impairs the value and interest of Leslie's Recollections. The first two chapters, which give an account of the painter's parentage; an account, by the help of his father's diary and that of a fellow-traveller, of his first eventful voyage to America; of his earliest visits to a theatre, his first blind strugglings in the art, arrival in London, student-days and acquaintance with Morse, Newton, Allston, and through the latter with Coleridge, are two of the most fascinating chapters of artist—or indeed any—biography we know. But after that point notices of himself and of his own career become meagre and occasional; and the autobiography concerns itself about every one with whom the writer came in contact rather than with Leslie. The remaining ten chapters, in fact, are a series of brief discriminative *memorabilia* of such men as West, Washington Irving, Flaxman, Northcote, Wilkie, Lord Egremont, Sidney Smith, Constable, Sir Walter Scott, Stothard, Chantrey, the Duke of Wellington, Lord Melbourne, Turner, Haydon, Rogers, and other obscurer men, including John Howard Payne the American actor and author, Peter Powell the genial mimic, "Prince" Saunders the negro impostor. What the writer actually saw of them and really remembered—sayings and anecdotes—are set down with an eye for what is characteristic and physiognomic, with a candour, simplicity, reticence, and veracity, such as in almost every case add something to our knowledge of the men, and make this portion of the book almost the pleasantest reading we have ever had in biography. Indirectly, in the prevailing modesty, charity, kindness, and clearness of eye, these Recollections are also eminently characteristic, and so far autobiographic, of Leslie. Otherwise the interest of this first volume is as a book of *Ana*, admirably selected and wholly reliable, not as a biography. A reviewer's duty towards it is at once simple and difficult; for almost every page is alike fresh and interesting. We foresee that the anecdotal portion will be so widely drawn upon for extracts, that we shall here do so very sparingly.

Very like the man, and to our mind very lovable in spirit, is the autobiographer's own succinct preface: "My object has been to preserve in these pages some recollections of those chiefly whom I could praise; and of them, not the faults and foibles that are more or less common to all men, but the merits that are rare, and on which alone their claims to distinction rest. I mention this that I may not be charged with dealing too much in panegyric."

Let us indulge our readers with a few samples of that early and charming portion of the autobiography in which the author consents for awhile to be *personal*.—Though the Americans used to claim him as a countryman, Leslie was not "raised" on the other, but on this side the Atlantic: at which we have reason to rejoice. We can cheerfully make the Yankees a present of West, and of his pictures too; but not of the most poetic and refined of English Domestic painters.

My father, Robert Leslie, and my mother, Lydia Baker, were Americans, natives of Cecil county, in the state of Maryland. Their forefathers had settled in that neighbourhood early in the last century as farmers; my father's ancestors being from Scotland, and my mother's from England. My father was a man of extraordinary ingenuity in mechanics. He settled in Philadelphia in the year 1786, as a clock and watch maker, having previously pursued that business at Elktown. . . . This business having become prosperous, he

determined to extend it by taking a partner in Philadelphia, and by going himself to London to purchase the clocks and watches wanted for the establishment. This he did about the year 1793. He was accompanied by his family, which consisted of my mother and three young children (girls), and his sister, Margaret Leslie. I was born in London on the 19th October, 1794, and my first recollections are of our living in a house in Portman-place, Edgware-road, two doors from that which I occupied after an interval of thirty years. My brother, the youngest of my father's children, and about two years younger than myself, was also born in London. On the death of my father's partner, Mr. Price, he returned to America with his family.

Subsequently the "ingenuity in mechanics," after slumbering throughout one generation, reappeared, as not un seldom happens, in the third, in the painter's second son, Bradford, who became an engineer and a pupil of Brunel's, and is now engaged upon railways in India. The voyage to Philadelphia was commenced Sept. 1799 in an American armed merchant vessel (America being at war with France), and did indeed prove a "remarkable one." It included thirty-four days' beating about in the Channel, a regular engagement with a French privateer of superior force, which the merchantman (commanded by a Scotch captain) succeeded in beating off; also an enforced stay of five months at Lisbon to refit. Of all this a most stirring account is given. A few years later (1804) Leslie's father died, in the midst of a "tedious and expensive" lawsuit with his deceased partner's executors.

In 1808, and in his fourteenth year, he was bound apprentice to a bookselling firm, Messrs. Bradford and Inskeep:

I had served three years of my time at the bookselling business when a likeness which I made of Cooke attracted the attention of some of my friends, and Mr. Bradford became of opinion that I might succeed as an artist. From that moment he encouraged my attempts at drawing, as much as he had before discouraged them. Mr. Clibborn, an Irish gentleman, and a friend of Mr. Bradford, who had often honoured me with his notice while I was behind the counter, carried the sketch of Cooke to the Exchange Coffee-house at the hour when it was most frequented by the merchants; the attempt was thought surprising for a boy, and in a few hours my fame was spread among the wealthiest men in the city. Mr. Bradford therefore found no difficulty in raising a fund, by subscription, to which he contributed liberally himself, sufficient to enable me to study painting two years in Europe.

After a voyage as "short and pleasant" as that taken when a child had been long and eventful, the happy lad of seventeen arrived at Liverpool on the 3rd of December 1811.

Notwithstanding the gloomy season of the year, I entered London with such feelings as one can experience, perhaps, but once in our lives. It was my birth-place, and my earliest recollections belonged to it. I had a kind of dreamy remembrance of the magnificence of St. Paul's, and the splendour of the Lord Mayor's show. The novels of Miss Burney, and the "Picture of London," had made me acquainted with its chief objects of interest, and I had often amused myself with tracing its localities on the map. Familiar with the engraved works of Hogarth, the very purloins of St. Giles's, from whence his backgrounds are so frequently taken, possessed to my imagination the charm of classic ground. . . . For a few days I was at the London Coffee-house, on Ludgate-hill, with Mr. Inskeep and other Americans. I delivered my letters to Mr. West, and was kindly received by him. I visited the galleries of artists, the theatres, and the other principal objects of attraction to strangers, and

Such certainty of waking bliss  
I never knew till now.

But these enjoyments were soon interrupted by a severe illness, which confined me to my room in the hotel. I was solitary, and began to find that even in London it was possible to be unhappy. I did not, however, feel this in its full force until I was settled in lodgings consisting of two desolate-looking rooms up two pair of stairs in Warren-street, Fitzroy-square. My new acquaintances, Allston, King, and Morse, were very kind, but still they were new acquaintances. I thought of the happy circle round my mother's fireside, and there were moments in which, but for my obligations to Mr. Bradford and my other kind patrons, I could have been content to forfeit all the advantages I expected from my visit to England, and return immediately to America. The two years I was to remain in London seemed, in prospect, an age. Mr. Morse, who was but a year or two older than myself, and who had been in London but six months when I arrived, felt very much as I did, and we agreed to take apartments together. For some time we painted in the same room, he at one window and I at the other. We drew at the Royal Academy in the evening, and worked at home in the day. Our mentors were Allston and King, nor could we have been better provided. Allston, a most amiable and polished gentleman, and a painter of the purest taste; and King, warm-hearted, sincere, sensible, prudent, and the strictest of economists. These gentlemen were our seniors; our most intimate associates of our own age were some young Bostonians, students of medicine, who were walking the hospitals, and attending the lectures of Cline, Cooper, and Abernethy. With them we often encountered the tremendous crowds that besieged the doors of Covent Garden Theatre, when John Kemble and Mrs. Siddons played.

It was the famous actress's last season, "and we practised the closest economy, that we might afford the expense of seeing her often." The painter was in his youth a keen play-goer. His early letters are full of details of a now fabulous race of great actors.

In the Academy, Leslie won two silver medals—the first for a drawing from the Laocoon; the second for one from the life, the figure for which was set by Flaxman. Both were received from the hands of Fuseli, acting for the president.

The first large picture I attempted was of Saul and the witch of Endor. West greatly assisted me in the composition, calling frequently at my room while I was about it. When the picture was done I sent it to the British Gallery for exhibition; but as it was not varnished, it appeared unfinished, and was turned out. Mr. West desired me to carry it to his house, where I varnished it in his large room, and there, by his kind influence, it was soon purchased by Sir John Leicester, who gave me a hundred guineas for it. . . . In September 1817, I went with Allston and William Collins to Paris. We all made studies in the Louvre, and visited the houses of the principal artists, though Gérard was the only one with whom we had an interview; and he, though he received us very politely, did not show us any of his pictures. . . . We found that Wilkie's reputation was at that time very high in France. "I like your *Vilks*, but I don't like your *Vest*," said a Frenchman to me." [Our



Frenchman was judicious.] Being employed to paint some portraits of Americans in Paris, I remained there three months, and then returned to London, in company with Stuart Newton, whom I met in Paris for the first time. He was on his way from Italy to England, and he and I made an excursion through Brussels and Antwerp.

After one or two efforts in the then dominant "grand historic" line and a good deal of portrait-painting, Leslie as early as 1819 and in his twenty-fifth year struck out a path for himself, and at once successfully, in his "Sir Roger de Coverley going to Church." The picture won him his election as Associate that very year. In 1821 followed one of his happiest performances, "May-day in the time of Queen Elizabeth;" which procured him Sir Walter Scott's favourable notice. The first "Sancho Panza and the Duchess" was painted for the Earl of Egremont and finished by 1824. To it followed election as R.A. in 1825. In that year too he married: which was the commencement of a long and almost unbroken course of domestic happiness. From these dates it is apparent how early Leslie achieved original excellence in his art. Of all this, however, we hear little or nothing in the autobiography.

Denying ourselves the luxury of quoting from Leslie's genial and picturesque pictures of Scott, of sarcastic Northcote, benevolent Lord Egremont, let us turn to the second volume, which contains those selections from the artist's correspondence, intended by Mr. Tom Taylor to supplement the autobiography, and supply such further information about the man and his pictures as seemed required to give the volumes their "proper place among the artistic biographies of the time—such lives as have been published, or are preparing, of Wilkie and Constable, Eddy, Haydon, and Turner." There is much interesting matter in this volume, though of a less vivid quality of interest than belongs to the first. But it is hardly a biography. The materials are left in too raw a state. The connecting links supplied by Mr. Tom Taylor are of the slenderest kind, including as one feature a dry list each year of the pictures painted in it, with transcripts of the illustrative extracts given in the exhibition-catalogues. These lists are not pleasant reading. The editor, in fact, leaves the reader to do a good deal of the work the former ought to have done for him: to shape out as he best can a connected notion of Leslie. Mr. Tom Taylor does not seem to have known the subject of his biography personally; and he has not been at the pains to collect reminiscences from those who did. Thus, much of the very life-blood of biography is wanting.

The accomplished and versatile editor is evidently too busy a man to devote to biography the full amount of drudgery, of conscientious research and loving industry, requisite to make any book which deals with facts permanently useful. At the end of the volume is given a "List of the principal Pictures Painted, and of all the Pictures Exhibited," by Leslie. But the catalogues of the British Institution do not seem to have been consulted for this list. Complete sets of these catalogues are even scarcer, but not so costly as those of the Royal Academy. We have ourselves only heard of three or four. There is (of course) none in the British Museum Library; but we believe there is one at South Kensington—one also at the British Institution itself. On turning to the stray catalogues we chance to possess, we discover various omissions in Mr. Tom Taylor's list. In 1819, for instance, "Anne Page and Slender" was exhibited at the British Institution. But it is absent from the present list, and at page 62 (Vol. II.) is described as painted in 1818, but "not exhibited." In the catalogue for 1830 we find four pictures, none of which are given in Mr. Taylor's list, or referred to in the text: "Study of an Author," "Saccharissa," "A Gipsy" (study, doubtless, for the "Sir Roger de Coverley and the Gipsies"), and "Touchstone," from "As You Like It." In other slighter but still serious respects the book betrays on the face of it a lack of due labour and care. There is no index to either volume; and a book of *Anna* loses almost half its value without one. The second volume has not even the help of a table of contents or head-lines. To look for a particular passage in it is an almost hopeless errand.

Leslie's works were much and well engraved. A list of the prints executed from them is one of the desirable features wanting. The book-plates from his finished sketches were among the last good book-plates the English engravers produced. Mr. Tom Taylor refers to Watt's engraving of "May Day," but seems forgetful or ignorant of the far finer small engraving of it by Greatbach, the most brilliant and beautiful book-plate ever produced. The figures, though executed to so small a scale, have all the quaint expression and naive grace of the original, viz. the finished sketch made for Alarie Watts.

Mr. Tom Taylor is a fortunate man to have twice had confided to his care materials of such sterling literary excellence, in very different ways, as the autobiography of Haydon and that of Leslie. Let us hope that at a future date he will bestow a little more honest hard work on the present book, so as to make it not only an interesting brochure for the season—which it assuredly is, one of the most so the year has brought forth—but also worthy of a permanent place in English Literature. We are aware of the difficulties entailed by Leslie having left ready for the press an autobiography which could not well be meddled with, and which yet left the story of his life half told, so that the same ground had to be travelled over twice. Again, only extracts from a small portion of the painter's correspondence seem to have been placed at his disposal. But the difficulties were not insuperable.

The editor has left much undone. But what he has done is done gracefully and well. His prefatory essay on "Leslie's pictures," on "Leslie as an artist," and "as a writer on art," leaves (in substance) nothing to be desired; is characterised by appreciative sympathy, felicitous expression, and all that judgment and "good taste" he so much admires in his subject. But as a piece of construction the book would have benefited by the special remarks on the pictures being interspersed throughout Vol. II., as the pictures are mentioned. At any rate, they should have been thrown into chronological order,—so that we could have traced the artist's progress and fluctuations historically,—and have been placed at the end of the life instead of the beginning. As matters stand, Leslie's career has to be picked out of three parallel pieces of writing: the Autobiography, the Letters, the Prefatory Essay.

The "Correspondence" includes a great many letters from Washington Irving, of great interest in themselves, but which more properly perhaps belong to Irving's own life, and here fill the place of matter directly relevant to Leslie. The artist's own letters are at first stiff and old-fashioned, but gradually warm into a more genial style. As Mr. Tom Taylor truly says, they "paint the man—affectionate, social, candid, modest, and eager for instruction and improvement; always seeking the society of the best and most eminent persons to whom he could gain access, without intrusion or forwardness." We have left ourselves no further room for extracts. If we had, many very characteristic passages of singular interest could be found. We prefer ending by excerpts from his son George Leslie's lifelike picture of his father in the daily garb his life wore. It is strangely enough inserted in Mr. Tom Taylor's Introduction to Vol. I., and is, unhappily, the only picture of Leslie as seen by others in the book. It is, to our mind, one of the most valuable passages in it—biographically.

His painting room differed from those of most artists in one point. He never hung up any of his own works or studies on the walls, but had a great many fine examples from other painters, chiefly copies by himself from the old masters. He considered that an artist who fed his eye with his own works was sure to get into a mannered style of painting. . . . He very seldom praised his own works; but I have often seen him laughing at some expression that pleased him in his picture. [Elsewhere we are told he was "much in the habit of studying expressions from his own face."] . . . He worked very steadily and cheerfully, keeping up a sort of whistling at times, which I think he was unconscious of, as he was always absorbed in thinking about what he was painting. I remember him once walking about looking for his palette knife, which he was holding in his hand all the time. He had a very pretty habit of going into the garden before breakfast and picking either a honeysuckle or a rose—his favourite flowers—and putting them in a glass on the mantel-shelf in his painting-room. I hardly ever saw his room in the summer without these flowers, and we have a little sketch of a rose, which he picked and brought into the house so gently that he did not disturb a beautiful little moth on it. . . . He would rise about eight o'clock in the winter, and about seven in the summer, when he would walk in the garden before breakfast. He had breakfast at nine, and enjoyed the newspaper very much, taking great interest in politics, or any topic that occupied the public attention. He always read a chapter in the Bible to us all afterwards, and then about half-past nine or ten he would commence work, sometimes being read to at the same time. He did not object to the presence of any of his family in his room; but sometimes, when very busy, he would turn us out, especially the younger ones, whom he called "trudies," his corruption of intruders. He was never irritated by anything whilst at work, but seemed always calm and happy. He was rather absent in his mind about trivial things. He would sometimes strike a carpet-pin, mistaking it for a lucifer-match; and was very apt to forget people's names, unless connected in some way with his art. But if any one possessed a fine picture, however commonplace and uninteresting that person might otherwise be, he always remembered his name, and was always ready to go and see him. He lunched at one, and would generally leave off work about four o'clock, when he would go out, but seldom without some object, as to see pictures at the auction rooms, or to call on people who possessed pictures. He dined generally at six o'clock, and, after a nap, would either play at chess, which he was very fond of, or else would read to us from Shakespeare or "Don Quixote," and sometimes passages from "Tristram Shandy." He was very fond of having friends to see him in the evening, though unless his company possessed some knowledge of the art he took but little pleasure in them.

The portrait (well engraved by Holl) which forms the frontispiece to Vol. I. is of Leslie as a young man, from an early picture of his own. It is a characteristic and interesting one. We can trace in it a strong presentiment of the face we knew in after years. Pity there is not also a portrait of him under the latter more familiar aspect. That genial humorous face with the "poor relations" affluence of shirt-collar deserved a record. But artists are strangely neglectful of one another—of portraying really memorable faces in art or literature.

Shy and reserved, wearing to strangers an appearance even of coldness, Leslie's affections and friendships, once formed, were among the fastest which ever grew from human heart. Witness his loyal devotion to Constable; of which his *Life* of the latter remains a permanent record. The last years of his life were dedicated,—all the intervals he could snatch from his painting,—to another "god of his idolatry" in art: to his "Life of Reynolds," now in the press, but of which we hear nothing here. The serious illness, from the effects of which his powers of hand as a painter never recovered, is also unnoticed. Two years before his death his beloved daughter Caroline had married; dying, however, prematurely in March 1859. He only survived her two months. He had always, with characteristic simple piety, expressed perfect resignation to the will of God, perfect readiness for death "whenever it shall come"—a sense that God's time "will be the best time." In singular contrast to octogenarians like Northcote, Stothard, James Ward, Turner, he died (in 1859) at the early age, for a painter, of sixty-four. For several years previously his eye-sight, and his strength generally, had begun to fail him.

His illness was not of long duration. He was first sensible of it during a visit to Petworth, to which he had repaired for change of scene and distraction of mind after the first shock of his daughter's death. He went thence to Worthing, but, finding himself worse, returned home; when, notwithstanding the utmost attention from his friends, Dr. Williams, Sir Benjamin Brodie, and Mr. Partridge, he gradually sank, and died tranquilly on the 3rd of May. The disease was pronounced to be one of the liver. His love of art, his son George informs me, seemed to grow stronger as he approached his end. He expressed to his family his delight at finding that his illness did not affect his eye for colour. He had several of his favourite pictures placed so that he could see them from his bed; and his son remarks he never saw him enjoy anything more keenly than he did some of his friend Mr. Thurston Thompson's photographs from the cartoons of Raffaele.

Happy are painters! What author's relish for his art, for writing, —even for the best books of others,—survives middle age?

*A Sketch of the Life and Character of Sir Robert Peel.* By Sir LAWRENCE PEELE. London: Longmans. 1860.

SIR LAWRENCE PEELE, a dignified and retired Anglo-Indian judge, takes up the pen to sketch the life and character of his great relative, whom, as a little boy, he had looked up to, and in later years had enjoyed some personal and other intercourse with. Sir Lawrence has evidently kept in his eye the memoir of Sir Robert by M. Guizot, which was reviewed in the CRITIC when it first appeared in the *Revue des deux Mondes*, and before it had been published in an English translation by Mr. Bentley. The Anglo-Indian judge has had the benefit of consulting the memoirs of Sir Robert published since the appearance of M. Guizot's memoir. He can bring to bear upon his subject, moreover, a personal affection and a family pride, as well as a knowledge of England and its institutions, to which the French statesman could lay no claim. The result is an interesting book, thoughtful, impartial, and informing, which we would specially commend to the attention of our younger readers, who, in the multitude of critics and counsellors, may well be puzzled to know what really were the personal and political merits and demerits of the statesman abused and praised in turn by all parties. Sir Lawrence's personal affection and affinity of blood never mislead him. He writes with the judicial impartiality which suits his past position, and by mere politicians his book may be read with the interest which attaches to an independent and sensible verdict on some of the most complex politico-biographical problems of the age.

Many of Sir Lawrence Peel's biographical memoranda of the Peel family are new and interesting, and they are all the more acceptable that he does not, after the usual fashion, claim for the family a high descent, however remote, or any social status greater than that which he describes as one of men above the constable, but below the sheriff, or words to a similar effect. The origin of the Peel family cannot be better indicated than by a quotation from Sir Lawrence's account of one of the first manufacturing Peels known to history, he who was the great-grandfather of the first Sir Robert, father of the statesman:

The grandson of William Peele, Robert Peele, was a manufacturer of woollen cloths at Blackburn; this was about the year 1640. The cloth was stamped with patterns from wooden blocks on which they were cut. Some of these blocks were seen by my father, when a boy, lying neglected in a lumber-room in his grandfather's house. He expressed his regret that they had not been preserved, and described them as curious from their very rudeness. His grandfather was the eldest son of Robert the manufacturer. Robert, the woollen manufacturer, was the first prosperous man of the family. He was reputed wealthy, and was so for the times; to each of several daughters he left by his will, which was in the registry of the Archdeaconry of Richmond in Yorkshire, the sum of "nine score pounds," a sum which, mean as it would now be considered, was not then an inconsiderable portion for a daughter, in families of the middle class. This Robert Peele bore the character of an industrious, enterprising man. He lived hospitably, associating with the respectable families around.

The statesman's grandfather, the member of the firm of Haworth, Peel, and Yates, is a better-known man, of whom Sir Lawrence gathered many little particulars from his own father. The following story has been told in print before, but never so authentically or amply as now:

One story of several which are in print, relating to the first steps which they made, I am able to confirm, as I have heard it from several members of the family; and as, independently of family associations, it possesses a certain interest in itself, I am glad to repeat it. Mr. Peel was in his kitchen making some experiments in printing on handkerchiefs, and other small pieces, when his only daughter, then a girl, afterwards Mrs. Wilcock, the mother of the postmaster of Manchester, brought him in from their "garden of herbs" a sprig of parsley. It is some proof of taste in so young a girl, that she could discern beauty in a common pot-herb, since I believe that the common thought even now about parsley, once like the laurel leaf in honour, is that it was created for a garnish or a fry. She pointed out, and praised the beauty—exquisite beauty of the leaf, and looking by habit of imitation, naturally, to the useful side, she said that she thought it would make a very pretty pattern. He took it out of her hand, looked at it attentively, praised it for its beauty, and her for her taste, and said that he would make a trial of it. She, pleased not to be pooh-poohed as discoverers amongst juniors often are, lent her aid with all the alacrity of fourteen. A pewter dinner plate, for such was then the common dinner plate in families of that degree, was taken down from the shelf, and on it was sketched, say rather scratched, a figure of the leaf, and from this impressions were taken. It was called in the family Nancy's pattern, after his daughter. It became a favourite; in the trade it was known as the parsley-leaf pattern; and apt alliteration, lending its artful aid, gave its inventor the nickname of Parsley Peel, which not having the least mixture of ill-nature in it, no barb to make it stick, did not adhere. Cobbett prided himself in his Register on never having given a nickname which did not stick.

Here is the character of the first Sir Robert Peel, the story of whose early love and marriage has been told so prettily by Mr. Smiles in the new edition of "Self-Help":

In his business, the first Sir Robert Peel was an originator and a reformer. He joined his maternal uncle, Mr. Haworth, and his future father-in-law, Mr. Yates. He was a very young man at the time. He left his father with the full concurrence of that thoughtful parent, who conceived that it would be for his son's advantage to accept the invitation which Mr. Haworth gave him, who selected him from amongst the sons of his brother-in-law for a partner. Eventually, Mr. Haworth left the firm, and Mr. Yates became its senior partner. He, however, deferred a great deal to his junior partner. To every remonstrance which the innovations of young Robert Peel excited amongst the older hands, Mr. Yates, his Goulburn, and an excellent second, used to give invariably this one answer, "The will of our Robert is law here." He was a man of untiring energy. For many a day his life was one of hard, incessant labour. He would rise at night from his bed, when there was a likelihood of bad weather, to visit the bleaching grounds; and one night in each week he used to sit up all night, attended by his pattern drawer, to receive any new patterns which the London coach, arriving at midnight, might bring down, for at first they were followers and imitators of the London work. But they soon aspired to lead their masters, and it was soon apparent to the Londoners themselves that their trade would desert them, and flow into these new channels.

The mythus of the first Sir Robert's Sunday exertions of his son, the future statesman, is thus pleasantly and satisfactorily disposed of and re-written by Sir Lawrence:

When he was a very little fellow his father would sometimes playfully lift him on to a little round table which stood by the breakfast-table, and would hear from that "tribune" the recitation of some juvenile lesson. No sounds pleased the father so well from his boy's lips, as those which showed that the work was going on. Hence has sprung up a myth, that his father trained the boy, even from his cradle, for Parliamentary speaking, and chose that polished platform, the dining-table, "by footmen rubbed who burnish and blaspheme," as the training-ground of the future orator. From this rostrum he is said to have delivered each Sunday after dinner, as soon as the cloth was withdrawn, the vicar's improving discourse of the day. This picture of the life of an English house on a Sunday comes from abroad. It could not have had its origin in a mind thoroughly penetrated with a knowledge of the sobriety, the latent puritanism of the English mind. Had the grave paterfamilias really set his son upon the table after dinner upon a Sunday, amidst the wine and walnuts, to repeat with due emphasis and discretion the sermon of the day, such an indecorum would have scandalised the whole parish of Bury, and would have merited for its author, in the opinion even of the least severe old ladies, an investment of that Protestant *san benito*, a white sheet. Nevertheless, this myth, like many others, is a mixture of things false with things true. At a maturer age, at about twelve years, the boy was accustomed to repeat each Sunday to his father, commonly in the study, all that he could remember of the sermon, and occasionally a guest at the dinner-table, some member of the family, or intimate friend was permitted to hear that which was more generally repeated to his father alone. He was taught not merely to repeat the discourse, but to give the substance of it in his own words, was encouraged to ask questions, and to obtain a solution of any difficulties which the subject might have presented.

Sir Lawrence observed that this training had an influence on the later development of his illustrious cousin, and that the great Sir Robert, as he detected in his slight personal intercourse of later years, was a great conjurator of the verb "to doubt." Some light is thrown on the Peel of official life by the following passage, descriptive of the boy and indicative of the hereditary shyness of the family:

The discipline acted on his mind like an overtight ligature on a plant; it checked and dwarfed the plant. His originality and the freedom of his mind, though not destroyed, were impaired by it. He grew up graver than becomes a boy. His thoughts, as his manners, were cast too much in an artificial mould, and were tinged by a certain formality. A tendency to follow where he should have led, was long observed in him. A tendency to rely too much on authority, to quote too much the opinions and decisions of other men; as we should say in the law, of one who cited cases over much, that he was a case lawyer; he became too much of a case statesman. These were, in my opinion, the results of two things, his overtraining during boyhood and youth, and his too early induction into office; for, in estimating his political character, it should ever be kept in mind that he never breathed the bracing air of opposition until he had had twenty years of parliamentary life. The consequences of that healthy change are apparent, to me, in the improved tone and power of the productions of his later age. As a boy, he was always under a strict discipline, a good boy of gentle manners, by choice rather seeking older than younger companions, shrinking from all rudeness and coarseness, praised by the old, and therefore not over popular with the young. He was quick in feeling, very sensitive, impatient of opposition from his young companions, and dreading ridicule overmuch. He would walk a mile round rather than encounter the rude jests of the Bury lads, which his young companions bore with more philosophy. This was not altogether a healthy state, and resembles the tenderness of a forced plant. I have said that the elder Peels were shy and reserved men; he had his full share, naturally, of this defect, and shrank from strange approach.

Here is a picture of the young statesman just of age, and as Sir Lawrence saw him, which posterity perhaps will value:

At twenty-one he was attentive to his dress, and dressed well and fashionably, though not to the full of the outré style which then prevailed. It was still the fashion to wear powder in the hair at a dinner or evening party; and this fashion, which concealed the sandy colour of his hair, and suited his complexion, became him well. With good features, a sweet smile, a well-formed head, high and ample forehead, not too grand a portico, and a countenance which, when animated, was not wanting in expression or fire, he was generally thought a very good-looking young man, though the comeliness of his next brother, William Yates Peel, a very tall and then a very handsome young man, threw his elder brother a little, in this respect, into the shade. His appearance and manners were those of a gentleman. In any society where he was intimate he was an amusing, intelligent, and instructive companion. He had much humour, was a keen observer, with a sharp eye to detect the ridiculous, and a propensity to expose it, which he did sily, with a quiet relish of absurdity. Still this was a propensity which he kept in check, and feared to indulge. He conversed well, and when any subject interested him, his face lighted up, and you saw by the animation of his manner, and the glow of his countenance, his enthusiastic admiration of genius, nobleness, or any greatness. I remember that in the year 1814, at my father's house, he uttered a glowing eulogium upon the genius of Napoleon, at a time when that name was rarely mentioned but to be execrated. Mr. Peel spoke with scorn of the folly of those who denied courage to Napoleon, declared that he had courage of the highest order, far superior to that of mere animal instinct, and that as a ruler who understood thoroughly and could animate the mind of the people whom he ruled, his civil



genius would stand as high with posterity as his military genius then stood. He drew a just distinction, at the same time, between the high intellectual and the low moral nature of Napoleon. Wherever custom or prejudice had not laid a weight upon him, he spoke from the promptings of a free and liberal mind; and in this sense it is true that Peel had always a leaning to the Liberal side. But that he had no Whig leaning at this, or at an earlier time, and that he had never been suspected of it in his family, may be gathered from what passed on this very occasion; for I recollect very well that when he had taken his leave, my father, after paying a just tribute of praise to the liberality of mind which he had evinced when speaking of Napoleon, and to the point and truth of his observations, concluded with a gentle sigh, and a wish that "Robert was as liberal in his home as in his foreign politics."

We jump, by a sudden transition, to Sir Lawrence's final verdict on Sir Robert, than which nothing fairer or more judicious has been penned since M. Guizot dealt with his great contemporary:

I have now brought to a close this history, not of an extraordinary mind, but of a mind extraordinarily tempted and tried: tempted in the most dangerous and insidious way, by specious errors which look so like the truth, that more than half the world accept them as truth itself; the errors which in a conflict of feelings and of duties tie me down to the lower obligations. Let me now sum up and conclude the investigation. A mind well gifted, but not richly endowed with rare gifts: a sound mind in a sound body: a fair jewel in a fit setting. One or two such will be found in many a house, and for want of high culture they come to nothing. A mind of this order in a feeble body breaks down in the training, and from over culture comes to nothing. Here, then, was the fortunate, it may be the wise union, of high culture with a fitting nature. Next came the higher advantage of an early aim: culture steadily directed to one certain and not unreasonable end. But against these must be set the disadvantage of that divorce from childish nature which is inseparable from all early culture severely applied. The mind treated as the hand of the artisan, and forced overmuch on one application; the faculties strained to one absorbing pursuit; a reason in its infancy put upon man's work; a memory over cultivated; a fluency of speech too early acquired, brought their ordinary results,—an imagination starved, a diction correct and flowing, but without stops or varied beauty—the level lawn of language. A vigorous understanding, an inquiring mind, an acute intellect, a feeling heart, an honest and truthful nature, reverential, and deferring to authority, these united in a young man entering upon public life, shortly before the dawn of eventful times of change, what do they forebode? They forebode necessarily a life of change. Unless it had chanced, as it now and then may chance, that by some fortunate and rare accident, original opinions had hit the golden mean between actual things and struggling tendencies; but this was not his case. "Il naquit Tory;" and, though born in a moderate house, yet the Toryism of the times was in an excited and extravagant form. Change, then, was inevitable, but in such a nature it was also sure to be timid and reluctant; no new birth or sudden conversion, but the gradual slow development of a growing stature. An honest conformity to a changing world.

We close with a few remarks of Sir Lawrence on the hereditary character of the Peels, as displayed on the largest scale and in a famous way by the greatest of them all. It is the steady adherence to this evolution of hereditary character that constitutes one of the chief charms of Sir Lawrence Peel's unpretending and instructive work.

I see resemblances too strong for words to paint them, and yet I may fail to make others see them. My theory may seem a fancy, or a fiction, but I feel, I may say I know, that I have written the truth. Compare him with his older line. He was simple and unostentatious; so were they. He was cautious and prudent, reserved and inexpressive to strangers; so were they. He was earnest, industrious, and self-relying; so were they. He rose superior to difficulties, and had a mind bent on not being beat, "picking himself on carrying all his measures." They had the same order of mind. His grandfather, after the riots, repairing his fortunes, and he labouring at the reconstruction of the Tory party, are types of the same order of mind. Their faith in, and their inculcation of their faith in, the power of self-reliance and of industry over fortune, that a man is *faber fortunæ suæ*, were observed also in him, in a more marked degree. His refusal of a peerage and of the garter, his desire to have a private funeral, his exhortation to his sons and family to accept no title for his services, to rely on themselves, and to earn honour for themselves; these have been quoted as signs that he was in his heart a democrat. I look upon them as the clear signs of a wise and moderate mind; I think I see therein, following a pleasing Eastern story, the Vizier sitting in the dress of his humble fortune; I note also the sign in this of a derived character, for they were feelings which pervaded the whole older race. My father never would permit his carriage to come to his house of business, but in all weathers walked to it.

After the specimens of his style which we have given, our readers will doubtless share our hope that Sir Lawrence Peel's "retired leisure" may yield still further literary fruits.

### SCIENCE.

*A Comparative View of the Human and Animal Frame.* By B. W. HAWKINS. London: Chapman and Hall. Folio, 1860.

THIS SERIES OF PLATES, ten in number, and double the size of the explanatory pages which accompany them, is the work of an experienced hand, and forms a welcome contribution to the illustration of a subject now recognised as possessing a popular as well as a scientific interest. For many years Mr. Waterhouse Hawkins was occupied as a natural-history draughtsman, attested by his illustrations to "White's Mammalia," "Gray's Indian Zoology," the "Voyage of the Samarang," and other works. He is himself the author of several popular treatises on animals and their anatomy; and latterly he has ventured into a field where many have failed, and become a successful lecturer on geology. But, best of all, he is known to every visitor of the Crystal Palace as the restorer of the extinct animals in the park at Sydenham.

The publication of this present work appears to have been suggested by Professor Owen's treatise "On the Nature of Limbs," the frontispiece of which represents a winged "Fame" (copied from a group in the British Museum) kneeling upon a bull, and about to sacrifice it. Both the figures are in outline, filled up by their skele-

tons to show the answerable or "homologous" bones in the human and bovine subjects. Mr. Hawkins has not, on this occasion, gone into the general subject of comparative osteology, but has chosen for representation such of the most important and familiar animals as are daily required to form some part of almost every artistic combination. The work is especially addressed to the art-student, and designed to give a general knowledge of the variations in form of the animal frame, and of the possible actions of those various forms; intended also to convey a strong impression of the unity of design and oneness of plan upon which all animals have been constructed.

The groups which possess the highest artistic interest are Plate VII., imitated from the famous Pompeian statue of "Hercules and the Arcadian Stag;" and Plate III., taken from the more modern but scarcely less classical figures by Gibson of "The Hunter and his Dog." Two plates are devoted to the horse, because some knowledge of its anatomical structure is essential to the painter and the sculptor. In one a grim cavalier canters gently on his bony steed; in the other he is dismounted, and leads a charger less fiery than the horses of the Marly Palace, but reminding us of those familiar figures.

The first plate, comparing the human form and frame with that of the gorilla, will be received with satisfaction, as showing how very wide is the interval between the most anthropoid of the apes and man. Mr. Hawkins reminds us that very erroneous ideas had obtained general credence, on account of the child-like character of the young chimpanzee, and the general aptitude of the four-handed tribes for acquiring tricks. Many and great, however, were the anatomical differences between man and the Asiatic orang, as shown by Lawrence and Owen; and the adult chimpanzee lost its early look of gentleness and intelligence without attaining any remarkable increase of size. And when the tale told by Battell in 1590 was realised by the discovery and capture of the gorilla, an ape superior to the chimpanzee in structure, equalling the smaller races of men in height, and exceeding the average of men in bulk and power, it was found to possess no corresponding good or improvable qualities, but was hopelessly untameable and brutally ferocious. In Plate X. Mr. Hawkins gives a section of the skull and neck of the gorilla, and careful drawings of its hands with their bones, for comparison with those of man. The character of the skull, with its occipital ridge meeting the great spinous processes of the neck, is so extraordinary, that we could scarcely persuade ourselves of the correctness of the drawing till we had compared it with the original. The difference between the skull of the savage and that of the most civilised of the races of men is immaterial as compared with the contrast presented by the gorilla with the lowest form of the human head. And with respect to these, and nine-tenths of the other anatomical differences which distinguish the great chimpanzee from the human species, it has been shown by Professor Owen that they are such as could not be produced by any known cause of change in the form and relation of the organs.

Students of anatomy generally begin with the human subject, and, misled by the perfect adaptation of every part of its structure, are apt to suppose it the best example of the general plan of the animal frame; whereas it is in reality the most abnormal of any, exhibiting in every part modifications subserving particular purposes which no mere animal requires. Organs which are of importance to animals are wholly wanting; others are disproportionately developed; and many so changed, that their real nature (or "homologies") could only have been determined by the study of their development, or by a series of comparisons with those of inferior animals. Mr. Hawkins's plates also show the remarkable contrast which exists between the osseous frame of man and that of the bear and lion and other animals, as regards the absence of defensive or offensive weapons, or capacity for escape by swiftness of foot or dexterity in climbing. There is an equal want, in the human frame, of any outward indications of the means by which the physical wants must be supplied; the chief modifications not relating directly to the obtaining of food, but to the fashioning of implements and of clothing, by which food and protection are to be secured. The organisation of man exhibits the perfection of the vertebrate type; but it is a perfection due to special adaptations and a proportional departure from the archetypal pattern. We can conceive of nothing possible beyond. It is the *apotheosis* of the animal structure.

Mr. Hawkins states in his preface that all his designs have been prepared from originals in the College of Surgeons, whose magnificent museum has been opened without reserve from the commencement of his labours, by the liberality of the Council and the aid of Professor Owen and his successor, Mr. Quekett. He argues that the English student in art cannot be expected to obtain that facility in design which was so evident in the ornamental works of our Continental neighbours at the Great Exhibition, while we are without a public collection of animal skeletons accessible to artistic students. Now we have reason to believe that the desired collection already exists somewhere in the "Inferno" of the British Museum. We remember the skeleton of a whale 100 feet long, in a corridor of Montagu House, and still supposed to inhabit one of the dark vaults or sewers of the Library; and there used to be a skeleton of the elephant, which has disappeared along with the great crocodile of the old staircase. Has it mouldered away in the catacombs where so many spoils and trophies of famous expeditions have perished, and where, according to a Parliamentary paper, Professor Owen's own books and papers are rotting in darkness during the zenith of their owner's fame? In 1847 Dr. Gray published a statement that, since the original collection in

Montagu House was transferred to the Hunterian Museum, a fresh series had been commenced, and that, chiefly by his own exertions, it had become richer in specimens than the College of Surgeons, and richer in species than even the famous collection in Paris. This collection was said to consist chiefly of disarticulated skeletons, stowed away in boxes, each bone being numbered so as to determine its nature and relations—an arrangement necessitated in this instance by want of space, but always desirable in a portion of the specimens for the sake of comparison with fossil bones. When all the joints of a skeleton have been drilled and bolted or wired together, they cannot be examined individually and compared from every aspect, and therefore it is that the geologists have set up a model of the *Megatherium*, keeping the original bones loose and detached for more special study. The officers of the British Museum, however disposed to assist the artist and man of science, have hitherto had no power to make the national collection available; but we hope that amongst the results of the inquiries now making by a committee of the House of Commons will be the formation of an Osteological Gallery adequate to the scientific and artistic wants of the country, and worthy of the enlightenment of the age.

*Curiosities of Science: a Book for Old and Young.* By JOHN TIMBS, F.S.A., author of "Things not Generally Known," and editor of "The Year-book of Facts." Second Series. (Kent and Co. 1860. pp. 248.)—The indefatigable Mr. John Timbs has again poured out for the use of old and young the well-chosen contents of his note-book. This time he takes science in hand, and certainly cannot be accused of restricting his subject within too narrow bounds. The death of Cleopatra alternates with a description of Grollier's clocks, or the "caloric effect of the sun's rays." "Roman roads and British railways" are intermediate in the index between roofs, oak and chesnut, and Professor Robison on alchemy. The book is, in fact, like its predecessors, eminently discursive, and like them exceedingly chatty and interesting. It appears to us also to be in general very correct. We have no hesitation in saying that a young lady who had made herself acquainted with its contents might pose heads that are supposed to contain a good deal, and pluck many a young Ensign who had passed the examination ordeal for his commission.

Mr. David Page, the author of several sound and useful books on geology, has published a very useful little brochure entitled *The Geological Examiner* (William Blackwood and Sons)—containing a series of questions calculated to assist the teacher in framing examination papers, and the pupil in testing his own proficiency. We believe it to be well adapted to its purpose.

We have also received: *Additional Notes corroborative of the Remarks in the "St. George's Hospital Medical Staff," exemplifying the State of the Medical Profession.* By Edwin Lee, M.D. (John Churchill.)—*Rational Medicine, its Position and Prospects: an Oration delivered before the Hunterian Society on the 15th Feb. 1860.* By S. H. Ward, M.D. (Churchill.)—*The St. George's Hospital Medical Staff.* By Edwin Lee, M.D. (Churchill.)—*Edinburgh Veterinary Review*, No. VI. (Simpkin and Marshall.)—*Smallpox and Vaccination.* By Alfred Collinson, M.D. (Hatchard and Co.)—*Notes on the Geology, Mineralogy, and Springs of England and Wales.* By E. Adams. New and Improved Edition. (Longmans.)

### FICTION.

*Mainstone's Housekeeper.* By ELIZA METEYARD (SILVERPEN). 3 vols. London: Hurst and Blackett.

*Helen Mordaunt; or, the Standard of Life.* By the author of "Naomi," &c. 1 vol. London: Routledge and Co.

*After Many Days.* By SENECA SMITH. 1 vol. London: Tweedie.

*Janet Grey; or, Life as it meets us.* By S. T. C. London: Nisbet and Co.

IN "MAINSTONE'S HOUSEKEEPER" Miss Meteyard fully maintains her right to the *nom de plume* with which Douglas Jerrold invested her; for her thoughts are as pure and bright as ever. Something beyond her name of "Silverpen" she has inherited from our keenest of modern satirists. She has imbibed some of his peculiar social views, and runs some danger of drifting into that school of writers which invests fustian with all the virtues under the sun merely because it is fustian, and devotes fine linen to scorn merely because it is not. We confess to a rooted objection to "Nature's gentlemen," as we find them delineated by certain of Jerrold's disciples. They are usually most offensive and impossible persons. But Miss Meteyard has too much good sense and knowledge of the world to fall into extremes. Her hero, Richard Wenlock, is an energetic, true-hearted, human hero, of the John Halifax type; an honourable and a loveable, but by no means a faultless personage. If it were fair to go beyond the last page of the third volume of a novel, and speculate upon the issues of the real life-struggle which only then commences, we might possibly have some fears about his future happiness. "Black-handed foremen" cannot mate with beautiful and high-born heiresses without some chance of trouble more than falls usually upon more equal alliances. However, Richard is a fine, tender-hearted fellow, and we wish him joy. Behold him in his old home:

He found his old aunt and Joan, as usual, in the bright kitchen—the one dozing in her chair, the other knitting; a little round table neatly spread with their habitual frugal supper of coffee and bread and butter.

"Thou shouldst have been in bed, old mother," he said, tenderly, as he pressed his lips down upon her white hair and wrinkled forehead.

"Ay, lad! I've been but poorly, and Joan wanted me to go upstairs; but I couldn't ha' slept with the wind howling as it does, and thee out on the ridge." She then, after a pause, during which Joan placed the coffee on the table, asked

sundry questions; but the answers were so brief that she soon desisted. She only knew too well that this reticent humour was not to be gainsaid.

So the frugal meal proceeded in silence; but it was pleasant, meanwhile, to watch the old mistress. If she defrauded herself and Joan of sugar—if she spread the butter very thinly on the bread—proportionate was the amount of both she placed to Richard's share. She was miserly for his sake—in many things she was miserly to him; but, hidden under all this, the wealth of her human love for the stern and reticent man was great indeed.

As the meal came to a close, she did not forget her habitual wordy onslaught on fire and candle.

"Thou look'st tired, lad. I hope thou doesn't mean to sit up wasting fuel, and candles rose again—but come to bed, as t'other folks do!"

"I cannot," he said concisely; for long experience had taught him that to reason was to capitulate.

"Well—well, lad!" she said, as she rose and made her way crab-like to a cupboard, therein to safely guard her treasures of sugar and so on, "ha' thy own way; thou hast broad wings, and it's a pity if the eagle mayn't soar above the sparrows which chirp upon the eaves. Thy fire's bright, the candle ready (as they're dearer, Joan's set but one), and thy letters and thy monthly parcel o' books be on the table."

So saying, when Joan was ready to accompany her, she went her way, laying, as she passed by, her withered hand upon his head, as her benediction.

When she was gone, Richard rose too, took off his boots, changed his coat, washed his hands. Once he had been careless of these things; but a change had come over him; and he had begun latterly to perceive that self-reverence to one's intellectual work adds, if indirectly, to its quality, and abates nothing of its truth. When once the abstraction, the inspiration, the "divine fire," is present, be the intellectual labour what it may, then is the true moment for an oblivion of outward things; but, prior to this, the environment, the preparative process, the essential order and fitness, are of material account. Haydn sat down to compose his divine symphonies in lace ruffles and court suit; Titian stood before the masterpieces on his easel in velvet cap and flowing robes; and both these men approached more nearly that truth of nature—the relation of effects—than ordinary thinkers would suppose.

Once in the old green parlour, though its walls were time-stained, and everything about it, except its wealth of books, was sordid, worn-out, dusty, and askew, the man looked as though he had entered into a world more akin to him and his thoughts. The fire was bright, the place peaceful—nothing louder or more inconsonant to be heard than the moaning of the wintry wind outside. Here was no vulgarity—little that was beneath his level of intelligence, and much which was equal; for, stretch his hand out where he would, was the product of some immortal mind. He sat down, he stirred his fire, he lighted his candle; and, great as was his native humility of spirit, he would have felt himself kingly in the divine presence of this sacred rest and peace, but that he soon dropped into one of his habitual reveries, and was lost to what surrounded him.

And are there not moments when we all feel kingly in entering into the silent precincts of our beloved work? Whatever are our annoyances outside—the worldliness, the meanness, the treachery, the greed which so moves our contempt—here, in our better moments, they do not come. We utterly shut them out, as though such things never were; and we summon to our presence the created host whom we clothe in virtues as we will. Poor as we actually are, we are rich here—prosaic as is our daily life, imagination clothes everything with its ineffable grace. We wander amidst the intricacies of abstract thought, and see lights upon the far horizon which dazzle our eyes. We ascend the mountain peaks of Time, and there behold visions which strengthen our hopes in the immortal destiny of man; and we retrace our steps, free from superstition, and as strong as giants in our faith. Yes! these are our sacred precincts—these shrines of our working hours—here kings cannot compete with us; for they have nothing around them so kingly!

One of the great charms of "Silverpen" is her unlaboured but wonderfully faithful descriptions. Here we have a charming photograph of a quiet autumn afternoon:

So Charlotte passed forth again into the fern-clad lane, its banks gay with harebell and foxglove, its hedgerows so garlanded with honeysuckles as to fill the air with the sweet incense of their perfume. The springs dropped—dropped beneath the leaves; and sweeter was the murmur of the bees as they winged their lagging flight to their cells in the trunk of a tree, or in some cottage hive. But the girl was neither up nor down the lane, nor in the little copses which broke the edges of the fields, so she went onwards into the still churchyard. It was very still indeed—so still, as to be monotonous with silence! It was about six o'clock, the sun was slanting down, the workmen were gone, the labourers were plodding slowly homewards from the fields, there were strips of light upon the sward, there were broadening shadows which made the glory more. The daisies looked like little stars upon the graves, the mosses decked forgotten pomp of stone, the undergrowth crept over and kindly hid some hillocks which were best unseen—there was light upon the ivy of the gray church tower, scintillating light, like the sun upon the sea, or a mirror in the sun; higher and higher it climbed—broader and broader—fuller and fuller it grew, till it rested in refulgence on the vane top, making it a shining beacon, seen far and far away!

We have not entered into the details of the story, in order that its interest may be preserved for the reader. It is a choice mosaic, profusely set round with brilliants such as we have produced above.

Mrs. Webb, the authoress of "Helen Mordaunt," is already favourably known by her former works; but we do not consider that in this she has been successful in working out the *medium* through which she desires to press on our attention "vital truths," though some of the characters are very naturally drawn. Autobiography is a species of literature requiring a peculiar talent to render it attractive, more particularly when it is fictitious. Now real autobiography, even though tainted by selfishness and self-glorification, is often deeply interesting, because it discloses the inner life of those who have become celebrated or infamous, and treats of the struggles and mental conflicts of those who have attained excellence—the causes of the shortcomings, the failures, the dimming of bright and glorious imaginings in gifted natures; the wheels within wheels, which have moved the machinery of governments; or else we live our own lives over again, in the pure fresh breathings of hope, the joyous feelings of youth, and the matured experience of riper years, so vividly portrayed by the real actor in the scenes. To us Helen Mordaunt's incessant recurrence to self is wearying in the extreme; but, though as an autobiography we consider the book a failure, it is a most un-



exceptionable one to place in the hands of the young people of the present day (to whom fiction appears a necessity), inasmuch as it holds up before their eyes the only perfect standard of life, pointing them to the "Bible as their guide," and to "the example of our Saviour as their rule of life."

"After Many Days" is truly what it professes to be, a narrative of human weakness in temptation, of fearful falls from virtue, and ultimate redemption from the thralldom of vice. It is a work strongly advocating the cause of "total abstinence;" and that it is written in a spirit of earnest love and is the result of strong convictions, may be gathered from every page. We will quote one passage, descriptive of the feelings of an aged promoter of the movement, who is represented as watching the numerous groups disporting in his park, which had been thrown open for their enjoyment:

He asked himself again and again, had he done all he could to press truth in wisdom, truth in love, upon those opening minds? He could not fail to reflect most anxiously on the fact that minds so plastic, so open to truth, were at the same time pliable to evil, and open to the deceitfulness of sin. His soliloquy was a prayer. The thoughts of one who is both good and old are almost all prayer. His utterance was broken, for it was involuntary, unintentional. His thoughts were hovering midway between earth and heaven, turning from the children here to the Father yonder, bearing to the feet of God the case of the little ones, and bearing to the little ones in their play the blessing, the welcome, the promise from above.

We like much the practical good sense of the advice given to the members of the Temperance Club, and should rejoice to find it more extensively followed. There is intemperance in what comes out of the mouth as well as in what goes into it.

Let no vaunt, no rude rebuke, no cruel sarcasm, no untimely meddling, spoil you as advocates in the cause of mercy. Let not your sobriety and self-denial be confined to the matter of drink, but remember that temperance has restored to you the reins of self-government, self-instruction, self-advancement. Remember that your former life has left a grievous legacy of irritation, evil habits, and coarse speech, as well as ignorance, and many weaknesses; and that you will need all watchfulness, and charity for others, with diligent, nay, perhaps painful effort, to make you all that should be covered by the name you bear—"The Friends of Home"—the Friends of Man.

To make use of a portion of the authoress of "Janet Grey's" own motto that concludes the book, we may, in truth, say of these delineations of every-day life, that they are not only interestingly penned, but that "applause, in spite of trivial faults," is most surely "due," and will doubtless be rendered by her readers. If, as she says, she has known and loved some of the characters described, we are glad to think that she is blessed with the frequent presence of "sunbeams" to chase away the clouds left by sad memories of the cherished lost ones.

*El Fureidis.* By MARIA S. CUMMINS, author of "The Lamplighter," and "Mabel Vaughan." In 2 vols. London: Sampson Low, Son, and Co. 1860.

AN AUTHORESS who has already written two admirable novels must not complain if a good deal is expected from her, and if her third contribution to literature is criticised with a closeness and even severity from which less known writers are exempted. "The Lamplighter" was undoubtedly a novel of rare excellence; "Mabel Vaughan" was scarcely inferior, and was, we know, preferred by many to its predecessor. What rank, then, does "El Fureidis" take?—which, we may as well say for the benefit of our readers, means "the paradise." Our deliberate opinion is, that it will greatly disappoint readers of Miss Cummins's previous works. Not that it shows any falling off on the part of the writer, but that the original conception is a mistaken one. "El Fureidis" is, in fact, a bad idea very admirably worked out. It may be compared to some of those wonderful pieces of art which sundry of the French prisoners, during our great war with Napoleon I., executed on ham-bones with a rusty nail. The workmanship was exquisite, the materials and tools vile. Had the artist only had ivory and proper graver's tools, what might he not have done? But, as he had not, his work, though very curious and quaint, can never be very valuable. So with the authoress of the volumes before us. Instead of restricting herself to descriptions of American society, which she had already painted with such skill and vigour as to earn no small fame for herself, she has determined to paint, from imagination, Syrian life and its belongings. Had Miss Cummins herself travelled in Syria in the ordinary tourist fashion, we doubt whether she could have made anything more of her subject than she has done. She confesses to have indirectly levied black mail upon Stanley, Kelly, Porter, Robinson, Vandeveldt, Thompson, and half a dozen others. In fact, El Fureidis is a triumph of bookish art, being nevertheless terribly unreal and unlike nature. All the characters have a faint oriental tinge around them, but are as evidently the creatures of imagination as they are not of observation and experience. Havilah, the heroine, is the daughter of a Franco-American gentleman settled in Syria. Meredith, a very wealthy English gentleman travelling in that country, falls in love with this Eastern Peri. She much prefers the dragoman to his master, which is about the same as if in England or on the Continent a young lady was to choose a lover's footman or courier before himself.

The studies of this young lady are nearly as curious as her affections: Not such books are they as those with which a Western belle is wont to beguile an idle hour. Near at hand, and still open, as if reference had lately been made to its pages, is the most precious of all—a large Greek Bible, bound in heavy vellum, with massive gold clasps and richly illuminated margins; on her lap is a time-worn volume containing the life of one of the early Christian fathers; or, perhaps, a curious old Syriac manuscript holds the prominent

place; or, perchance, it is a French scientific work, by aid of which she is learning to classify a newly-discovered mineral or flower; or, more probably still, her eager gaze is fixed and her whole mind bent on one of those rare treasures which she dearly loves to ponder, filled with wild Eastern legend and strange Arabic lore, its figurative language and rapt illustration chiming with and warming her own vivid fancies. Whatever may be the theme, she draws from it only elevated thought and pure instruction, if one may judge from the earnest glow of feeling which overspreads her face as she reads, and the aspiration with which she at length lifts her eyes from the book, and communes awhile with her own thoughts.

The Maronite convent in the neighbourhood of El Fureidis, as described by Miss Cummins, must differ immensely from the Levantine and Anatolian brotherhoods sketched so graphically by Mr. Curzon. Havilah and her maid are constantly skipping in and out of the former, strewing the convent floor with strange books and manuscripts, or listening to high-flown compliments from the more gallant of the monks, who are delightfully picturesque creatures, full of poetry and fond of cold water. Not so, says the matter-of-fact Mr. Curzon of his monks. No females, he tells us, are on any account admitted within the sacred portals of the convent, with the exception of fleas and other parasites of remarkably anti-Malthusian propensities. Water is by no means a popular fluid; and a delicate young lady, such as is the heroine of these volumes, would not, even if she had the chance, care to sit at the refectory-table a second time with the holy men in question.

We regret very sincerely that Miss Cummins has not stuck to her last, which was to describe American life in her own quiet and natural way. After all, Englishmen feel infinitely more interested in the fortunes of their busy, bustling neighbours across the Atlantic than in the most beautiful Syrian scenery or the best-regulated convent. Let us have the history of their thoughts and actions, their progress and temporary reverses, their very prejudices and errors, rather than cunningly devised exertations on Eastern life and habits. From what we already know of Miss Cummins, we are pretty sure that, if she will be content to write about her own country, she may win for herself a reputation neither small nor empirical.

*Ulysses and Penelope: being a Tale written for and read by the Inhabitants of Bromyard and the adjacent Villages.* By Rev. C. F. PRICE, M.A., Fellow of New College, Oxford. (Worcester: Printed by Deighton and Son. 1860. pp. 75.)—In this little volume Mr. Price has given a new and very curious rendering of the old classical myth of Ulysses and Penelope. Ulysses, while engaged to Princess Penelope, goes to the court of King Tyndarus, and sees his daughter Helen, of whom we learn from the writer that "her hair was long and black and wavy, and that her eyes were bold and quick, and full of eloquence, and of black-brown hue, and such as I have trembled to look upon in women." Mr. Price ignores Menelaus altogether, and supposes that Helen, while engaged to Ulysses, was carried off by Paris. We do not like this improvement upon Homer; and it seems to have been adopted by Mr. Price without rhyme or reason. Perhaps the following strange theory will account for the writer's objection to alter his story: "It would be dishonest to attempt to send forth an improved wording of the tale, and therefore I allow it to be printed in its original and unstudied shape." We certainly see no dishonesty in an author revising his own work. The tale concludes with Ulysses and Penelope reading a chapter of the Bible; and when we take into account that it is the production of an Oxford Fellow, it puzzles us not a little.

We have also received: *Faith and Patience: a Story, and Something more, for Boys.* All the Children's Library. (Boston: Walker, Wise, and Co.)—A Second Edition of *The Old Chelsea Bun House* (Arthur Hall, Virtue, and Co.)—In our opinion one of the best works from the pen of the authoress of "Mary Powell."

## POETRY.

*Some of my Contributions in Rhyme to Periodicals in Bygone Days.* By A SEPTUAGENARIAN. Edinburgh and London: W. Blackwood and Sons. pp. 180.

"*The Buggy*;" or, *Mr. Turnbull's Adventures in the New World: a Serio-comic Romance in Rhyme.* By GEORGE HARDY TATAM. London: Mair and Son. pp. 223.

*Effects of All Moods: a Collection of Poems, Original and Translated.* By "Short Enfield." London: Ward and Lock. pp. 184.

*Shelley; The Death of St. Polycarp; and other Poems.* By JOHN ALFRED LANGFORD. London: Smith, Elder, and Co. pp. 149.

*The Dawn of Love.* By CALDER ELIOT. London: James Blackwood. pp. 48.

*The Money-King, and other Poems.* By JOHN G. SAXE. Boston: Ticknor and Fields. London: Sampson Low, Son, and Co. pp. 180.

*Old-fashioned Wit and Humour in Verse.* By WILLIAM JACKSON. London: James Blackwood. pp. 112.

POETS would in these days be more plentiful than strawberries if the sole title to the name consisted in the publication of a volume of verse. If by the mechanical necessities of space we are compelled to pass over the new poets of a few short weeks, the pile to which their offerings grow is appalling to the critical mind; and it is indeed fortunate that, by that salutary law of compensation which tempers the wind to the shorn lamb, the majority of them are neither so novel in form nor so infinite in perfection as to cause any great stress upon the critical faculty. And yet, like many other productions of this levelling age, few of them are absolutely bad.

The first volume on the list, that by "A Septuagenarian," is made up of reprints from the various periodicals to which he has contributed.

These principally are *Blackwood's* and *Fraser's* magazines, Ackermann's *Forget-me-Not*, *Bentley's Miscellany*, and the *Literary Gazette*. The readers of these periodicals may possibly remember the facile though not very forcible pen that indited the tale of "Dr. Cole" and "Jolly Father Joe," in *Blackwood*, "The Handsome Clear-starcher" in *Bentley*, and various colloquies between "The Old and New Year" in *Fraser*. At the time when they first appeared these compositions, no doubt, served their turn, and were harmonious with the taste of the day; now, we confess, they come to us like dried roses. The sentimental pieces have little of what we now call sentiment, and the humorous ones have nothing of what we now call humour. "A Septuagenarian" should have contented himself with the memory of his past successes; for exhumations such as these are hazardous.

The author of "The Buggy" partakes with "A Septuagenarian" the mistake of believing in his own comic humour. He opens his serio-comic narrative with a statement that,

After experience of my versic powers,  
I find I don't excel in the sublime—  
My muse is comic, and profusely showers  
Her choicest gifts, when called on, any time.

Alas! this is but a vain promise. We have sought for the "gifts," and found them not. *Profuseness* is certainly a quality of this muse; but where is the *choiceness*? "The Buggy" is an attempt to depict Canadian life and manners in a half-moralising, half-comic style. The versification leads us to suspect that in selecting his style Mr. Tatam had some faint idea of Lord Byron in his mind. At any rate, we are continually reminded of the author of "Don Juan," just as gilt gingerbread reminds us of real gold. These two verses in honour of sherry-cobbler will serve for a specimen of the whole:

'Twas summer—summer there is past a joke—  
Not like our English imitation faint  
Of summers—in whose Dog-days coat or cloak  
Is oft-times felt by no means a restraint:  
But summer which with thirst nigh makes you choke,  
Parches your lips, and gives the meat a taint.  
Not Paradise itself can give a nobler  
Luxury then—than is a Sherry-Cobbler.  
Oft when my thirsting lips have felt to be  
Like leathern fences to preserve my teeth—  
When my furr'd tongue and mouth could scarce agree  
To allow my lungs thro' them to draw a breath—  
Oft have I deem'd that no felicity  
Either in heav'n above or earth beneath,  
Could be compar'd to sucking thro' that straw,  
By which the Cobbler to your lips you draw.

"Short Enfield" appears to have tried all moods but one, the diffident one; for had he not escaped that, he would scarcely have published his volume. Very various is this poet in his humours, for he strikes the chords of fancy in almost every variety, from the sublimely tragic to low comedy. Occasionally, too, we have some startling surprises, as when we turn to a sonnet "On Reading a Passage in 'Martin Chuzzlewit,'" and find it to be a poetic burst in favour of "white lies." In his imitations, too, this author is also Byronic; as witness his "Imitation of 'Beppo':"

I'm rather in a fix; my willing pen  
Will write, but of a subject I've no notion;  
My thoughts, like waves, flow on, then back again  
Into the "mighty wilderness of ocean"—  
In short, my whole economy of brain  
Is in what would be styled a great commotion.  
My head is like a "middy's" chest—quite full,  
But nothing that I want I thence can pull.  
Oh, Brain! thou mighty structure, that canst hold  
Within thyself a thousand things! (I speak  
Of him who hath into his "caput" rolled  
A goodly memory, not of him who's weak  
In that respect) canst not to me unfold  
Some story upon which my Muse may wreak  
Her pleasure in a hecatomb of rhyme,  
Poured out in octave verses at a time?

Mr. Langford has already secured an audience by his "Lamp of Life" and "Poems of the Field and Town" that will not be disappointed by his present volume. In these pages we come upon a richer vein of metal, something that more nearly approaches the specific gravity and value of genuine gold. The poem on Shelley is, to our mind, both the most ambitious and the most successful of all. It is written with a tender and true appreciation of that bright young spirit, in which pity for the faults is lovingly mingled with the intensest admiration for the genius of him that sang "Queen Mab" and wept o'er "Adonais." These stanzas leave little to be desired:

He loved the whole creation. Unto him  
The grass, the flower, the tree, had each a tongue,  
And ever in his presence used to hymn  
Sweet themes of joy. And musically strong,  
All chorusing of love, arose the song  
Of birds; to him the ever-murmuring streams;  
The gilded insects in their buzzing throng;  
The winds that soothe you into pleasant dreams,  
And every voice of nature sung the same sweet themes.

The ocean was his teacher; and the sky,  
With its continuous changefulness of glory,  
Filled his young soul with aspirations high.  
The mountains, heather-clad, or wild and hoary,  
Found food for him in their bewitching story  
Of ages past: he from their summits saw  
The gilded-glebed plain, or promontory  
That waned with the sea: and thence would draw  
Deep strength, and pure resolve to war 'gainst tyrant law.

In nature's glorious workings he beheld  
The wondrous harmony of laws divine;  
Their beauty and their peace his spirit held  
As with enchantment: at her flower-strewn shrine,  
He, day and night, a worshipper, would twine  
His highest hopes into a wreath of song,  
And woo her with sweet music to combine  
Her love with his: his love was pure and strong,  
And nature smiled her "Yes," and did to him belong.

He loved her with the passionate devotion  
Of one who her divineness feels and sees.  
Her presence thrilled him with intense emotion.  
The soaring slave, whom Death from fetters frees.  
His spirit wand'ring over freedom's seas,  
Has for his pale deliverer scarce the love  
Which filled his heart at sight of fields and trees.  
The visible universe around, above,  
To unimaginable bliss could all his senses move.

And of her beauty and her freedom, he  
The spirit caught. They lit in him the fire  
Which will not die; will never quenched be;  
But once illumed keeps soaring high and higher,  
A thing of love, immortal as its sire.  
A child of heaven,—whatever tempests blow  
It burns, and burns, and burning will aspire,  
Until its brightness beams on all below,  
And earth is glorified for aye with her intensest glow.

And loved and loving thus he grew in years,  
The child of Hope and Hope-fed Liberty;  
His heart untouched by any earthly fears,  
With lion courage, lamb-like mildness he  
Was richly dowered; and bravely dared to be  
All that his nature was. As thought to thought,  
He answered to each generous impulse, free,  
And bared his heart with holiest yearnings fraught;  
To bless his fellow men the sole reward he sought.

And from the varied annals of the past,  
The records of the wise, the free, and good;  
Of men whose high, heroic acts had cast  
A splendour round the age in which they stood,  
In steadfast, self-denying fortitude,  
The scorn, the anguish, and the pain to bear,  
And seal a noble cause with noble blood—  
His mind he stored with such examples fair,  
And fortified his soul to suffer and to dare.

At the present crisis of affairs in Italy we cannot forbear to quote Mr. Langford's beautiful picture of that lovely but much-vexed land:

O land of Art and Song! Poor chastened one!  
The soil where tyrants play their bloody game,  
Yet cannot rob thee of thy glories, won  
By painter and by poet, for thy fame  
Is as a quenchless, still-ascending flame,  
And soars beyond the malice, hatred, rage  
Of puny despots, whose careers of shame  
Shall be the bywords of a coming age,  
While thy beloved name will aye men's love engage.

And beautiful as beauty's self thou art;  
Adorned with every charm and every grace  
That sunny skies, bright hills and lakes impart.  
The richest works of Nature find a place  
Upon thy fruitful bosom; rivers trace  
Their murmurous courses through the vine-clad plain,  
Where winding tendrils fondly interlace  
To bear their glowing burdens, whence men strain  
The ruby-tinted wine to gladden heart and brain.

The land of beauty and of bondage too;  
The land of untold glory and of shame;  
The land whence poets inspiration drew,  
And dowered with all their never-dying fame.  
The land of deathless memories which inflame  
The living with the hope of nobler days,  
When Liberty again his home shall claim,  
And win once more earth's benison and praise,  
Once more be crowned with green as well as faded bays.

Unto this land of varied fortunes they  
Now turned with hope, and chose it as their own.  
Repose and peace are won; and joys display  
Their golden pinions; flowers and thickly strown  
In paths which only wounding thorns had grown;  
And mutual love makes mutual sorrows rare;  
And pleasure smiles as grief had ne'er been known;  
For they are hopeful, joyous, bold to bear;  
Whatever life may bring they can together share.

Some of the minor poems offer tempting opportunities for quotation; but the volumes yet before us warn us that it is time to pass on.

Is "Calder Eliot" a *nom de plume*, is a question that may one day become as important as Who is "George Eliot?" Who is "Junius?" for it evidently conceals a writer of no common powers. Already a lady named Eliot, who resides at Calder, has written to inform the world that she is not "Calder Eliot." The coincidence of names is certainly curious, and further reminds us that the greater part of these mysteries come from Scotland. In nine-tenths of these cases of disguise, from "the Great Unknown" downwards, it is a safe speculation to conclude that the real Simon Pure comes "frae north o' Tweed." However, we respect the veil, and are content to admire the veiled Muse, albeit in a state of doubt as to her sex. "The Dawn of Love" is composed of forty-two stanzas, each complete in itself, and each depicting some feature or quality of love, from the first germs of young love to the dawn of that love which is eternal. Of these a specimen will suffice to show that the poetry is of no common order:

#### WOMAN.

While yet the smiling world was blest and young,  
The joyful morning-stars together sung,  
And all the heav'nly hosts with ardour strove  
To render glorious the great song of love.  
Love dawn'd with light upon the new-born earth,  
To man it came with Woman's wondrous birth,  
The fair creation bursting on his sight—  
A second self! his life—his love—his light!  
And swifter than the spark electric, thought-like, flies,  
Each soul embraced the other through love-meeting eyes.

If Mr. Saxe be not a true poet, he is decidedly a humorist, and one of no mean pretensions. A former volume of poems has secured for him a popularity in America, which the present cannot fail to increase. "The Money King" is a versified essay on the "almighty dollar," very much in the spirit of Hood's "Miss Kilmansegg and her precious Leg;" witness the following passage on the uses and abuses of money:



He builds the house where Christian people pray,  
And rears a bagnio just across the way;  
Pays to the priest his stinted annual fee;  
Rewards the lawyer for his venal plea;  
Sends an apostle to the heathen's aid;  
And cheats the Choctaws, for the good of trade;  
Lifts by her heels an Ellsler to renown,  
Or, bribing "Jenny," brings an angel down!  
He builds the theatres, and gambling halls,  
Lloyds and Almshouses, St. Peter's and St. Paul's;  
Sin's gay retreats, and Fashion's gilded rooms,  
Hotels and Factories, Palaces and Tombs;  
Bids Commerce spread her wings to every gale;  
Bends to the breeze the pirate's bloody sail;  
Helps Science seek new worlds among the stars;  
Profanes our own with mercenary wars;  
The friend of wrong, the equal friend of right,  
Oft may we bless, and oft deplore his might,  
As buoyant Hope, or darkening fears prevail,  
And good or evil turns the moral scale.

The division of mankind into those who *have money* and those who *have not* is not without a certain satirico-philosophic complexion:

Think'st thou the line a poet's fiction?—then  
Go look abroad upon the ways of men!  
Go ask the Banker, with his golden seals;  
Go ask the borrower, cringing at his heels;  
Go ask the maid who, emulous of woe,  
Discards the worthier for the wealthier beau;  
Go ask the Parson, when a higher prize  
Points with the salary where his duty lies;  
Go ask the Lawyer, who, in legal smoke,  
Stands, like a stoker, redolent of "Coke,"  
And swings his arms to emphasize a plea  
Made doubly ardent by a golden fee;  
Go ask the Doctor, who has kindly sped  
Old Crecus, dying on a damask bed,  
While his poor neighbour—wonderful to tell—  
Was left to Nature, suffered, and got well!  
Go ask the belle in high patrician pride,  
Who spurns the maiden nurtured at her side,  
Her youth's loved playmate at the village school,  
Ere changing fortune taught the rigid rule  
Which marks the loftier from the lowlier lot—  
Those who have money from those who have not.

Mr. Jackson, who describes himself as "sometime editor and part-proprietor of Cobbett's Political Register, and many years secretary (at home and abroad) to Lord Dundonald," prefaces his little volume with a complimentary "letter of Approbation and Eulogy from the late Eminent Poet, the Rev. George Crabbe." Upon the question of Mr. Crabbe's eminence we do not care now to enter; but an independent observer can hardly read the letter without perceiving it to be just one of those replies which more or less successful authors are compelled to write by the dozen, to those whose vanity or ambition prompts them to submit to their criticism the unpublished productions of their fancy and their muse. A hasty perusal, a few pencil emendations, a compliment upon the "genius and promise" of the production, with a gentle sermon on the uncertainty of human affairs and the fickleness of the public taste, ending with a delicate hint *not to publish*, is what a good-natured man will generally accord to such correspondents; and this is precisely what Mr. Crabbe favoured Mr. Jackson with. He says that the poem is "ingenious and sprightly," that it is "replete with wit which has no malignity, and humour free from scurrility and indecency;" but then he adds that "whether the poem should be published, I cannot, dare not undertake to determine." And in the reason he gives for this doubt—evidently no real doubt in his mind—Mr. Crabbe hits the right nail upon the head. "I am," he says, "totally unacquainted with the persons alluded to, and cannot judge how far they may be known to readers in general." There lies the whole truth in a nutshell. These verses, clever enough for an album or for the amusement of a pic-nic party, have an interest purely personal, and which is attached to persons about whom nobody knows and nobody cares. As the title-page confesses, the wit and humour are certainly of the "old-fashioned" sort, and it is of a fashion which belongs rather to the school of Mr. Crabbe himself than of the still older and better school of Swift, Fielding, and Sterne.

We have also received: *The Siege of Candia*. By R. Harris. Part XI. (Dalton and Co.)—A second edition of *Poems, containing The City of the Dead*. By John Collett. (Longmans.)

#### MISCELLANEOUS.

*The Miscellaneous Writings of Lord Macaulay*. 2 vols. London: Longman and Co. 1860.

THE EARLIEST AND LATEST PRODUCTIONS of any great writer, such as was the late Lord Macaulay, may be almost said, when placed in juxtaposition, to form a kind of literary curiosity. These volumes give us a range of nearly forty-seven years, calculating from the schoolboy epitaph of young Macaulay on Henry Martin, to the article in the last edition of the "Encyclopædia Britannica" on William Pitt. Naturally a great diversity of style and opinion is to be found in these pages, yet certainly not more than might be expected. "Pure democracy" might reasonably look much more attractive to the young man of twenty-four than to the staid politician and historian of fifty-eight; and half a century's experience will probably convince most writers that human goodness and badness, intellect and dulness, foresight and blindness, may for the most part be more correctly dealt with in adjectives of the positive than of the superlative degree. We might learn, too, from these pages, if we did not know it before, that a writer of periodical literature is likely to contradict, and certain to repeat, himself from time to time. Lord Macaulay's contradictions are not indeed very numerous or important, nor are his repetitions

ever offensive by their over-frequency. We have, of course, the "intelligent schoolboy," who seems to have read and remembered nearly as much as Lord Macaulay himself, and who to his other multifold attainments certainly can hardly be said to have added that of modesty. We bid this priggish young gentleman, who has snubbed and put our knowledge to the blush for nearly forty years, heartily farewell in the article on Bishop Atterbury. He there tells us the letters of Phalaris could not impose upon himself, though they did upon Bishop Atterbury, Dean Aldrich, Sir William Temple, and a host of other men of reputation. We expected the ubiquitous young pedant to turn up and point out to us the blunders in poor Goldsmith's Natural History, or in that of Rome, Greece, or England; but he does not—feeling, probably, that such commonplace topics are beneath his notice, and that ancient Mexican kings, or letters purporting to have been written by a Sicilian Greek some two thousand four hundred years ago, are more in his way. The far-famed New Zealander first turns up in the year 1824:

Her intellectual empire is imperishable. And when those who have rivalled her greatness shall have shared her fate; when civilisation and knowledge shall have fixed their abode in distant continents; when the sceptre shall have passed away from England; when, perhaps, travellers from distant regions shall in vain labour to decipher on some mouldering pedestal the name of our proudest chief; shall hear savage hymns chaunted to some misshapen idol over the ruined dome of our proudest temple; and shall see a single naked fisherman wash his nets in the river of the ten thousand masts—her influence and her glory will still survive—fresh in eternal youth, exempt from mutability and decay, immortal as the intellectual principle from which they derived their origin, and over which they exercise their control.

This amiable inhabitant of the antipodes is to be found again similarly employed in the review of Ranke's History of the Popes. The opening paper of the first volume is entitled "Fragments of a Roman Tale." Judging from that alone, we might be led to conclude that Lord Macaulay would never have greatly excelled in fiction, did we not recollect that, *inter alios*, Sir Edward Bulwer's first novel, "Falkland," was an utter failure. We give an extract where a young Greek girl is supposed to be addressing Caesar:

Be my feelings what they may, I have learnt in a fearful school to endure and to suppress them. I have been taught to abase a proud spirit to the claps and hisses of the vulgar;—to smile on suitors who united the insults of a despicable pride to the endearments of a loathsome fondness;—to affect sprightliness with an aching head, and eyes from which tears were ready to gush;—to feign love with curses on my lips, and madness in my brain. Who feels for me any esteem—any tenderness? Who will shed a tear over the nameless grave which will soon shelter from cruelty and scorn the broken heart of the poor Athenian girl? But you, who alone have addressed her in her degradation with a voice of kindness and respect, farewell. Sometimes think of me,—not with sorrow;—no; I could bear your ingratitude, but not your distress. Yet, if it will not pain you too much, in distant days, when your lofty hopes and destinies are accomplished,—on the evening of some mighty victory,—in the chariot of some magnificent triumph,—think on one who loved you with that exceeding love which only the miserable can feel.

It may be noted that Lord Macaulay's style, like that of Dr. Johnson, got more and more simple as he went on. The latter was once heard to confess, on taking up the "Rambler" by accident towards the close of his life, that the language seemed too artificial; and Lord Macaulay spoke of his own gorgeous essay on Milton, long after it was written, in words which might have been used by the late Mr. Wilson Croker in retaliation for Macaulay's famous diatribe on Croker's edition of Boswell's Life of Johnson. The difference in style between the review of Mitford's History of Greece (1824) and the article on William Pitt, contributed to the "Encyclopædia Britannica" in 1859, is immense. It is worth noticing how ready men are to lay down general rules, and to take for granted that the exception is to be found in their own cases. Macaulay, when not yet twenty-three, in the first review which we have in these volumes, writes:

Granting that the prizes were always awarded to the best composition, that composition, I say without hesitation, will always be bad. A prize poem is like a prize sheep. The object of the competitor for the agricultural premium is to produce an animal fit, not to be eaten, but to be weighed. Accordingly he pampers his victim into morbid and unnatural fatness; and, when it is in such a state that it would be sent away in disgust from any table, he offers it to the judges. The object of the poetical candidate, in like manner, is to produce, not a good poem, but a poem of that exact degree of frigidity or bombast which may appear to his censors to be correct or sublime. Compositions thus constructed will always be worthless. The few excellences which they may contain will have an exotic aspect and flavour. In general prize sheep are good for nothing but to make tallow candles, and prize poems are good for nothing but to light them.

Nevertheless it was only the year before that Macaulay, when an undergraduate at Trinity, Cambridge, had written a prize poem on such a trite subject as Waterloo, and had failed to win the prize; and this to his bitter disappointment, if we may credit the letters of his friend Mrs. Hannah More. For the two years previous to his unsuccessful attempt in poesy, he had successively carried off the Chancellor's medal for his poems of "Pompeii" and "Evening;" and in the letters of Hannah More, edited by Mr. Roberts, and lately published, we have a lively scene depicted, wherein our young scornee of prize poems reads his "Pompeii" to an admiring audience, among whom were one or two bishops, and received, and probably considered as his due, the hearty congratulations of his friends on the success of his muse. Would not our B.A., fresh from Cambridge, and doubly decorated with the laurel crown of Apollo, have felt some indignation if an unfriendly censor had assured him that his two prize poems were good for nothing but to light candles?

In noticing some of the mannerisms of Macaulay's style, we should

not omit a few cherished little formularies which he makes do duty from time to time. There is first and foremost the marvellous school-boy who knows everything and is not proud of his knowledge. When men talk of what they do not understand, they do it "from the same cause which leads monks to talk more ardently than other men about love and women." This formula we find three times in the first volume. In 1824 Macaulay writes: "Deceived by the distance of time, they seem to consider all the classics as contemporaries; just as I have known people in England, deceived by the distance of place, take it for granted that all persons who live in India are neighbours, and ask an inhabitant in Bombay about the health of an acquaintance at Calcutta." Four years after, long before our essayist probably imagined that he himself would visit India, he writes: "There are many good ladies who think that all people in India live together, and who charge a friend setting out for Calcutta with kind messages to Bombay. To Rollin and Bartholomew, in the same manner, all the classics were contemporaries." In the essay on Dryden we read: "In our old ballads a similar practice prevails. The gold is always red, and the ladies always gay, though nothing whatever may depend on the hue of the gold, or the temper of the ladies." Nearly twenty years later, in the preface to the "Battle of the Lake Regillus," we are told: "Thus too, in our own national songs, Douglas is almost always the doughty Douglas; England is merry England; all the gold is red, and all the ladies are gay."

Most of our readers will probably recollect the vigorous description of the battle of Landen in the fourth volume of the History, in which the writer speaks of the commanders of the respective armies as "the hunchbacked dwarf who urged forward the fiery onset of France, and the asthmatic skeleton who covered the slow retreat of England," as being probably the weakest in body of the hundred and twenty thousand soldiers that were marshalled round Neerwinden. An antithesis was what Macaulay loved rather too well than wisely—a love which seemed to have gained on him with his growth, and which disfigures many of the characters of statesmen and others which he has given in his History of England. We need scarcely say that a frequent use of this figure must produce exaggeration and incorrectness, and sometimes even contradiction. For instance, Lord Macaulay, wanting to tell us that Quintilian was rather a declaimer and rhetorician than a skilful critic, says of him: "He speaks coldly of the incomparable works of Æschylus. He admires, beyond expression, those inexhaustible mines of commonplaces, the plays of Euripides." Now it is quite possible doubtless for any one to admire Æschylus and dislike Euripides as commonplace; but we have Lord Macaulay's testimony that it was not so with himself, and that he merely makes Euripides unutterably commonplace *pro tem.*, to heighten the comparison between him and his brother poet. If we look back some pages to another essay, written a few months before, we have Euripides coupled with Catullus, and we hear of "the glorious inspiration of the Baccæ." Thus the same poet is described as both gloriously inspired and inexhaustibly commonplace—which is pretty nearly equivalent to saying of an object that it is at the same time black and white.

So again we are told of the Athenians, in contradistinction to the Spartans, that the former "were not starved into thieves or tortured into bullies," from which it would be no unfair inference to conclude that, in the opinion of the writer, every male Spartan of antiquity was either a thief or a bully. As Lord Macaulay, however, only speaks disparagingly of the Spartans when he wants to exalt the Athenians, we may safely suppose that the former are only thieves and bullies when momentarily pitted against their more favoured rivals. We cannot help saying that, in our opinion, the whole of the review of Mitford's Greece is feeble and unfair; and we are not surprised that its writer did not afterwards look very kindly on it. Not contented with proving Mitford's book incorrect, which it is, Macaulay also insists that it is dull, which it decidedly is not; and we are quite ready to grant that the Athenians possessed many great and noble qualities, without having it shown to us that the men of Sparta were the veriest blackguards that ever infested any unlucky portion of the globe. So again, for the sake of antithesis, we have the epistles of Phalaris contrasted with those of Cicero, and Callimachus with Homer, though the epistles of Phalaris are as certainly wretched productions as Callimachus was an admirable poet, if we may judge from such fragments of his writings as remain to the present day.

We must not pass over a noticeable circumstance which these essays suggest to us, viz., that, ever from his *statu pupillari* days, Macaulay had strong opinions as to how history should be written, and directed his studies more or less with a view to being able (if he should choose) to compass the object of writing history as it should be written. All his essays, with scarcely one exception, are historical, and have more or less bearing on English history. At the age of twenty-four he writes thus:

Most people seem to imagine that a detail of public occurrences—the operations of sieges—the changes of administrations—the treaties—the conspiracies—the rebellions—is a complete history. Differences of definition are logically unimportant; but practically they sometimes produce the most momentous effects. Thus it has been in the present case. Historians have, almost without exception, confined themselves to the public transactions of states, and have left to the negligent administration of writers of fiction a province at least equally extensive and valuable. . . .

I would hope that there may yet appear a writer who may despise the present narrow limits, and assert the rights of history over every part of her natural domain. Should such a writer engage in that enterprise, in which I cannot but consider Mr. Mitford as having failed, he will record, indeed, all that is interesting and important in military and political transactions; but he

will not think anything too trivial for the gravity of history which is not too trivial to promote or diminish the happiness of man. He will portray in vivid colours the domestic society, the manners, the amusements, the conversation of the Greeks. He will not disdain to discuss the state of agriculture, of the mechanical arts, and of the conveniences of life. The progress of painting, of sculpture, and of architecture will form an important part of his plan. But, above all, his attention will be given to the history of that splendid literature from which has sprung all the strength, the wisdom, the freedom, and the glory of the western world.

Four years afterwards he again says:

While our historians are practising all the arts of controversy, they miserably neglect the art of narration, the art of interesting the affections and presenting pictures to the imagination. That a writer may produce these effects without violating truth is sufficiently proved by many excellent biographical works. The immense popularity which well-written books of this kind have acquired deserves the serious consideration of historians. Voltaire's Charles the Twelfth, Marmontel's Memoirs, Boswell's Life of Johnson, Southey's account of Nelson, are perused with delight by the most frivolous and indolent. Whenever any tolerable book of the same description makes its appearance, the circulating libraries are mobbed; the book societies are in commotion; the new novel lies uncut; the magazines and newspapers fill their columns with extracts. In the meantime histories of great empires, written by men of eminent ability, lie unread on the shelves of ostentatious libraries.

The writers of history seem to entertain an aristocratical contempt for the writers of memoirs. They think it beneath the dignity of men who describe the revolutions of nations to dwell on the details which constitute the charm of biography. They have imposed on themselves a code of conventional decencies as absurd as that which has been the bane of the French drama. The most characteristic and interesting circumstances are omitted or softened down, because, as we are told, they are too trivial for the majesty of history. The majesty of history seems to resemble the majesty of the poor King of Spain, who died a martyr to ceremony because the proper dignitaries were not at hand to render him assistance.

That history would be more amusing if this etiquette were relaxed will, we suppose, be acknowledged. But would it be less dignified or less useful? What do we mean when we say that one past event is important and another insignificant? No past event has any intrinsic importance. The knowledge of it is valuable only as it leads us to form just calculations with respect to the future.

Thus it will be seen that, a quarter of a century before Macaulay published his History of England, he anticipated the cuckoo cry of those champions of dulness who would prate lugubriously of the so-called "dignity" or "majesty" of history, and protest against the levity of an age which wants something more entertaining than an incorrect catalogue of events, interspersed with comments which strike the casual reader as prosy rather than majestic. Real and veritable life has but comparatively little of this majesty. It exists, perhaps, clad in a somewhat tinsel costume, in a public funeral or a coronation procession—in a victorious fleet or army—in the change of a dynasty, or success of a patriot; but life itself is not made up of such events, and men and women eat and drink, cry and laugh, fight and make up their quarrels, are born and buried, with a very remarkable disregard of dignity.

To a young man just fresh from the University, full of admiration for Miltiades and Aristides, Cymon and Pericles, &c., it is not surprising that a pure democracy should seem the beau-ideal of government. Accordingly we are told, in an essay written in the beginning of 1824, when Macaulay was yet a resident at Cambridge, that "Religious zeal, chivalrous love and honour, democratic liberty, are the three most powerful principles that have ever influenced the character of large masses of men." In the same year, a few months later, he writes:

That is the best government which desires to make the people happy, and knows how to make them happy. Neither the inclination nor the knowledge will suffice alone; and it is difficult to find them together.

Pure democracy, and pure democracy alone, satisfies the former condition of this great problem. That the governors may be solicitous only for the interests of the governed, it is necessary that the interests of the governors and the governed should be the same. This cannot be often the case where power is intrusted to one or to a few. The privileged part of the community will doubtless derive a certain degree of advantage from the general prosperity of the state; but they will derive a greater from oppression and exaction. The king will desire an useless war for his glory, or a *parc-aux-cerfs* for his pleasure. The nobles will demand monopolies and *lettres-de-cachet*. In proportion as the number of governors is increased the evil is diminished. There are fewer to contribute, and more to receive. The dividend which each can obtain of the public plunder becomes less and less tempting. But the interests of the subjects and the rulers never absolutely coincide till the subjects themselves become the rulers, that is, till the government be either immediately or mediately democratical.

Yet the writer's opinions were slowly changing, as we find in his later essays that panegyrics on pure democracy give place to commendations of a limited monarchy. A recently-published correspondence between Lord Macaulay and an American gentleman show that the sentiments of the former were ultimately altogether in favour of the latter form of government.

We give another extract from one of the earlier essays:

"Othello" is perhaps the greatest work in the world. From what does it derive its power? From the clouds? From the ocean? From the mountains? Or from love strong as death, and jealousy cruel as the grave? What is it that we go forth to see in "Hamlet"? Is it a reed shaken with the wind? A small celandine? A bed of daffodils? Or is it to contemplate a mighty and wayward mind laid bare before us to the inmost recesses? It may perhaps be doubted whether the lakes and the hills are better fitted for the education of a poet than the dusky streets of a huge capital. Indeed, who is not tired to death with pure description of scenery? Is it not the fact, that external objects never strongly excite our feelings but when they are contemplated in reference to man, as illustrating his destiny, or as influencing his character?

Readers of the History of England will probably remember the much-quoted passage about the scenery of the Highlands (vol. iii. p. 300-302), in which Macaulay curiously maintains that natural scenery is



only delightful to the traveller who is free from apprehension, and that Captain Burt and Oliver Goldsmith spoke badly of Highland scenery because of the insecurity of travelling there; and the writer winds up as usual with an antithesis between the author of the "Traveller" and the "Deserted Village," and "thousands of clerks and milliners who are now thrown into raptures by the sight of Loch Katrine and Loch Lomond." We cannot now touch upon the other articles further than to say that that on the "Utilitarian Theory of Government" (Vol. I. p. 360) is a model of logical vituperation, and shows how terribly hard Macaulay could hit when he chose; and that the papers on Mirabeau and Barère, and especially the latter, are not inferior to the choicest of the writer's collected essays. After all, Macaulay's treatment of the second Frenchman is something very like breaking a butterfly upon a wheel. Bertrand Barère was not worth a tithe of the generous indignation which the essayist lavishes upon him; and when the "Jacobin carrion" has been gibbeted, we are forced to think that the skilful executioner would have done better to have saved his time and allowed the carrion to rot out of sight.

We must not conclude this notice without giving a specimen or two of the least known poetical effusions of the writer; a perusal of which satisfies us that there was little ground for Miss Hannah More's apprehension that "young Tom" would ultimately develop into a poet. Comedy shall be followed by tragedy.

#### THE COUNTRY CLERGYMAN'S TRIP TO CAMBRIDGE.

AN ELECTION BALLAD. (1827.)

As I sat down to breakfast in state,  
At my living of Tithing-cum-Boring,  
With Betty beside me to wait,  
Came a rap that almost beat the door in.  
I laid down my basin of tea,  
And Betty ceased spreading the toast;  
"As sure as a gun, sir," said she,  
"That must be the knock of the post."  
A letter—and free—bring it here—  
I have no correspondent who frisks.  
No! Yes! Can it be? Why, my dear,  
'Tis our glorious, our Protestant Bankes.  
"Dear sir, as I know you desire  
That the Church should receive due protection,  
I humbly presume to require  
Your aid at the Cambridge election."  
"It has lately been brought to my knowledge,  
That the Ministers fully design  
To suppress each cathedral and college,  
And eject every learned divine.  
To assist this detestable scheme  
Three nuncios from Rome are come over;  
They left Calais on Monday by steam,  
And landed to dinner at Dover."  
"An army of grim Cordeliers,  
Well furnished with relics and vermin,  
Will follow, Lord Westmoreland fears,  
To effect what their chiefs may determine.  
Lollard's bower, good authorities say,  
Is again fitting up for a prison;  
And a wood merchant told me to-day  
'Tis a wonder how faggots have risen."  
"The finance scheme of Canning contains  
A new Easter-offering tax;  
And he means to devote all the gains  
To a bounty on thumb-screws and racks.  
Your living so neat and compact—  
Pray, don't let the news give you pain!—  
Is promised, I know for a fact,  
To an olive-faced Padre of Spain."  
I read, and I felt my heart bleed,  
Sore wounded with horror and pity;  
So I flew with all possible speed,  
To our Protestant champion's committee.  
True gentlemen, kind and well-bred!  
No fleeing! no distance! no scorn!  
They asked after my wife who is dead,  
And my children who never were born.

The remainder of this electioneering *jeu d'esprit* is admirable, but too lengthy for our columns.

The following song was written in the same year 1827:

O stay, Madonna! stay;  
'Tis not the dawn of day  
That marks the skies with yonder opal streak:  
The stars in silence shine;  
Then press thy lips to mine,  
And rest upon my neck thy fervid cheek.  
O sleep, Madonna! sleep;  
Leave me to watch and weep.  
O'er the sad memory of departed joys,  
O'er hope's extinguished beam,  
O'er fancy's vanished dream,  
O'er all that nature gives and man destroys.  
O wake, Madonna, wake;  
Even now the purple lake  
Is dappled o'er with amber flakes of light;  
A glow is on the hill;  
And every trickling rill  
In golden threads leaps down from yonder height.  
O fly, Madonna, fly,  
Lest day and envy spy  
What only love and night may safely know:  
Fly, and tread softly, dear!  
Lest those who hate us hear  
The sound of thy light footsteps as they go.

Kraft und Stoff. Von Dr. LOUIS BÜCHNER. (Frankfort: Meidinger.)

HAVING GONE RAPIDLY THROUGH SIX EDITIONS, this work demands our attention for its popularity if on account of nothing else. The book is an exposition of the newest and—till some rival arises—the most dominant German philosophy. The

German mind has for a season grown tired of philosophical speculation. In Hegelianism the insanity and the audacity had their culminating point; and it having been discovered that under the Hegelian jargon about the absolute and other things of the same sort, there was really no fruitful idea, transcendentalism has been abandoned and a serious interrogation of nature has begun. As the German mind is vast and systematic in whatsoever it undertakes, we may expect the richest results from its explorings, at once colossal and minute. The form, however, which German researches is taking has seriously alarmed the holders of the ancient creeds, and as unwisely there as here the champions of the ancient creeds have attempted to set up theology as judge in matters of science. In Germany, however, science is not content to speak that language of compromise which it often speaks in England. It claims what is its right, a perfect independence, and this of course, spite of the obstructives and the obscurantists, it will be able to maintain; for the Germans, having little political liberty, are all the more jealous of their intellectual freedom.

Speculation or abstraction has been rightly designated by Feuerbach as philosophy intoxicated, and he says that as soon as philosophy is sober again it is to the mind what fresh water from the fountain is to the body. The members of the school to which Büchner belongs consider themselves as representing philosophy the sober. Rather, however, as a relief from Hegelianism than as positive truths do their doctrines satisfy us. It might be said of Hegelianism, that by its dogmas regarding God it annihilated nature; and it may be said of those who have dethroned it, that by their idolatry of nature they annihilate God. Why should there be this divorce between God and nature? Why, since both are indispensable to man, can we only possess the one at the expense of the other? We agree with Büchner in all his arguments against his opponents: they are irresistible. But the French have a proverb that reasonings banish reason. And the more Büchner is victorious the less we rejoice at the triumph. To get rid of speculation or abstraction in philosophy once and for ever Büchner pleads for only what physiology, chemistry, and kindred sciences reveal.

The title of his book indicates the design of the book; he strives to prove that force and matter are identical, and that from eternity their identity having existed, from all eternity force must have been acting on and transforming matter. Even admitting this, the inference from it would not be legitimate, that no intelligent or creative principle is needed in the universe. If force and matter are identical—merely different forms of the same thing—a doctrine, by the way, wholly distinct from materialism, and granting, as we must grant, that the most potent agency in the universe is attraction—this would never suffice for organism or order. We do not believe in teleology, and Büchner magnificently, crushingly refutes it. Much as we revere and admire the late Hugh Miller, we are sure that writers like him prostitute science and degrade religion by their well-meant attempts to demonstrate the harmony between them. For it is of no use proving design unless you can prove it in every case, and this is impossible. The evil is in supposing that God made the universe only for the sake of rational beings. Now whenever it can be shown that there is no ministration to the wants or the joys of rational beings, teleology, even according to the confession of its advocates, sinks into an imposture.

The true and the only defensible theory is, that, however comprehensive may be the plan of God, each living thing must have a sum of existence, a dower of energy, without regard to any other living thing. This accords with our conception of Deity, though it may wound the vanity of man. If there are stars so far off that thirty millions of years must have elapsed ere their light reached the earth, why should man dream that his own little globe is the centre of creation? Or why on this little globe should man see nothing but his puny self? Or why, which is worse, should he see nothing but his paltry, pedantic, rationalistic thought? Büchner ridicules this aspect of man's self-idolatry successfully enough, for he says that if you declare with Descartes that you think and that therefore you are, you must maintain that because the dog barks the dog exists. Where, however, would lead us and leave us Büchner, Moleschott, and other able men who, having demolished Hegelianism, preach an evangel of their own? In something far worse, more dark and despairing than teleology or psychology, which are much more closely connected than people usually suppose. What does Büchner see in Nature? Nothing but a blind, unconscious force. This blind, unconscious force rises from the inorganic to the organic, and from one degree of the organic to another. And after it has achieved miracles of organic development it cannot prevent the myriads of systems which circle through immensity from being hurled back to chaos, from which would again emerge in the slow march of ages the same series of creations, to be followed by the same overwhelming, tragical catastrophe.

We do not wish to utter any cant, any pharisaic or conventional speech; yet we shrink in horror from this hideous phantasy. Still Büchner and those who labour with him to establish a scheme of naturalism remain within strictly scientific limits. With scientific weapons, therefore, can they alone be met. Büchner may well compare his antagonists to the rich man in the fable, who, hearing mice at night, struck lustily about him and dashed his table service to pieces. In science rules observation; in religion reigns the intuitive. Another element, however, is introduced with which neither observation nor the intuitive has anything to do—authority. And authority has three vigorous soldiers: tradition, custom, and credulity. But what

observation discovers, how can authority dispute, or tradition deny, or custom oppose, or credulity calumniate? Who are the foes that really stand face to face? Observation and intuition. One hemisphere observation unveils to us; intuition another. Now the facts of intuition are as clearly facts as the facts of observation. Recognising the facts of observation, are we therefore to renounce and denounce the facts of intuition? That be far from us. Büchner's is a very extraordinary book. Not for a long time have we read a volume which interested or excited us more. Büchner is no sciolist, no charlatan. He is as intimate with science in its ripest and latest manifestations as he is earnest, candid, and outspoken. But we have been filled with a feeling of sorrow that one so gifted should deny the existence of a region into which he has never entered, or is incapable of entering. He hates, and he ought to hate, a pestilential Hegelianism; but are the sublime convictions of humanity to be blasphemed and trodden in the mire because Hegel tried to revive in monstrous shape the scholasticism of the Middle Ages? This is the fallacy, and this the folly too. That Latin saying which has been so often quoted, and which Büchner quotes again, that out of three natural philosophers there are always two atheists, is sadly applicable to himself. Yet why should natural philosophers be atheists? Does contact with nature lead to atheism? Verily this we cannot say, for Isaac Newton, the greatest of natural philosophers, was the devoutest of men; though Büchner mocks him for studying the Book of Daniel and the Book of Revelations in his old age. But natural philosophers begin with a prejudice against theology, just as theologians begin with a prejudice against natural philosophy; and that distinguished theologian Pope Gregory XVI. would not use lucifer matches, but was faithful to the tinder-box. We have neither the prejudice against natural philosophy of the theologian, nor the prejudice against theology of the natural philosopher. God has always carried us to nature; nature always to God. We have dwelt in the intuitional, but we have not shut our eyes to observation. We are afraid that Büchner and our other German friends have forgotten that which connects observation and intuition—a heroic individuality. The German, whether theologian or natural philosopher, remains too much a student to the end. Wanting thorough manhood, he is compelled to seek either God as the most abstract of dogmas or the antithesis of God. We can only come to the truth through action, and your German refuses to act. He thinks it better to spend his time either in asserting God or in denying Him. Büchner denies Him with some facts perhaps scarcely known to God himself. It is possible that the Germans, bound as they are to a political fatality, are glad to find a fatality in the universe. Büchner pleads for inexorable necessity. The universe to him is a kind of expanded Germanism. Strong nations, like the Romans, make a philosophy to suit their daring and valiant deeds; weak nations, like the Germans, make a craven philosophy, and then act according to its precepts. But as the Germans, with all their faults, are a most religious people, they cannot sink into atheism. They will torture themselves to escape from atheism by thought; yet through thought they will only be more atheists than before. Then alone will their philosophy and their religion be one when they can realise national unity. When fifty millions of Germans are under one sceptre they will discover that the main blunder of the German mind has been beginning with the most complicated, when they should have begun with the most simple. How many of us in these days who are not Germans do exactly the same thing! We solve every problem but the problem of our own career, till Death, the only friend, kindly comes to solve it for us. Yet it is a holiness and a happiness that, whatever may have been our disasters, our disgraces, our despondencies, we have held fast to the God of our youth, whom a father taught us to adore by silence, and a mother to adore by prayer, and our own heart to adore by infinite charities. Delusion let it be, clever Dr. Büchner. Dearer to us this delusion than the whole encyclopædia of the sciences. We have known, if thou hast not known, the madness of sorrow and the awful mystery of sin.

ATTICUS.

*The Thames Angler.* By ARTHUR SMITH. (Chapman and Hall. pp. 80.)—The author of this brochure is brother to the late Mr. Albert Smith and appears to possess, at least, a portion of that vein of Cockney wit which characterised the style of the author of "Mr. Ledbury." The main objection to the little work before us is that we cannot imagine,

who they can be who need it. Those who know nothing about Thames fishing will certainly not require it, and those who know something will discover nothing that is new, but much that is defective. It opens with an introductory dialogue between a certain Smith, Brown, Jones, and Robinson, a very long way after the manner of the immortal Izaak, their chatter being but a very poor parody on the wholesome conversation of Walton's heroes. But if this style be pseudo-Waltonian, the fishing lore is primitively so, being very little in advance of the experience of those days. Thames anglers will learn nowadays with surprise that it is useless to try Thames trout with a fly, and several modes of fishing practised successfully in the Thames are entirely omitted. A sporting contemporary calls Mr. Smith very severely but very justly to task, for recommending honest fishers to use the abominable poaching "dodge" of "cross-lining" for jack and chub.

*The Handbook of the Civil Service.* By EDWARD WALFORD, M.A., (Longmans. pp. 207).—Mr. Walford is a laborious and, generally speaking, accurate compiler, whose works are very useful in their generation. In this "Handy Book" he has compressed a vast amount of information respecting the Civil Service of the Crown, and the disposal of patronage. Those seeking employment in that field may here consult and be informed. Lists of offices and the salaries attached to the same are given; and the examination papers are consulted, to give the amount of intellectual attainments required by the candidate, whether it be his ambition to enter the aristocratic Foreign Office or that of the Metropolitan Police.

*Black's Tourist's Guide through the Counties of Gloucester, Hereford, and Monmouth.* (Edinburgh: A. and C. Black.)—One of those very useful little handbooks of travel which no tourist should be without, and likely to be of great service to those who prefer to make the acquaintance of their own country before they try to gain a superficial knowledge of alien peoples and foreign lands.

*She hath Done what she could.* A Discourse addressed to the Ratepayers of St. Marylebone, urging the Adoption of the Public Libraries Act, 1855. By MATTHEW FIELDE. (J. Bumpus.)—This pamphlet is decidedly *de omnibus rebus et quibusdam aliis*, and is written, moreover, in a style which we are disposed to call rhapsodical. The ratepayers of Marylebone have met and considered the proposition for a Free Library, and have decided that they don't want one. What more can be said? The Act of Parliament is to enable them to have one if three-fourths of them consent, not to force them to have one against their will. It strikes us, therefore, as somewhat ridiculous when Mr. Fielde heralds his observations on the necessity for a Free Library with such fanfaronade as this:

THE FIELD OF BATTLE is in sight at last! The St. Marylebone Mental Light Columns, escorted by Troops of Progress in bright armour, with Advancement in Knowledge Rifle Corps, fair women, and brave men, are in marching order, and eager for the fray with the Mental Darkness Brigade, the cruel and relentless enemies of Improvement. The Obstructive Forces for the defence of IGNORANCE, with a great flourish of trumpets, proclaiming themselves friends of the poor *par excellence*, are marching in defile, and scenting the battle afar off.

But Mr. Fielde is not the man to stick to one subject. Anon he flies off at a tangent to the Repeal of the Paper Duties, opining that "Stroud will rid itself of HORSMAN, and the Metropolitan constituencies of FINSBURY, ST. MARYLEBONE, SOUTHWARK, and WESTMINSTER will have something not very complimentary to whisper to Mr. DUNCOMBE, Mr. JAMES, and Sir DE LACY EVANS." Presently we find him on certain peculiarities respecting the tenure of the Living of Marylebone, with a parenthetical opinion that the crowded state of St. Mark's Church is a proof that Mr. Bellew's popularity is deserved. "I could not but think," says Mr. Fielde, "as Mr. Bellew read the 12th chapter of St. Paul's Epistle to the Romans, that it would be well for the Church if there were more such splendid readers and eloquent preachers." Indeed, indeed, Mr. Fielde, we think it better for the Church to have none but men of true piety and sanctified lives—men whose teachings shall not only indicate, but whose acts shall also lead the flock in the way—men who despise that vain misleading thing called popularity, and all the meretricious arts that lead thereto, and who are content to do their Master's will regardless of what even the fashionable throng that crowds St. Mark's Church may think or say.

We have also received: *Practical Geometry*, by Thomas Tate (Longmans), one of the excellent "School Series" edited by the Rev. G. R. Gleig, M.A.; and a *Book of Biography*, by the Rev. G. R. Gleig, another of the same series.—A third edition of *The Education of the Feelings or Affections*. By Charles Bray. (Longmans.)—A pamphlet on Schools for Children and Institutes for Adults. By Harry Chester. (Longmans.)—*The New Revolution*; or, the Napoleonic Policy in Europe. By R. H. Paterson. (W. Blackwood and Sons.)—A series of articles on the politics of Southern Europe, reprinted from *Blackwood's Magazine*.—And a reprint of the Duke of Argyll's speech in the House of Lords on the second reading of the Bill for the Repeal of the Paper Duties. (J. Ridgway.)]

## THE DRAMA, MUSIC, ART, SCIENCE, &c.

### MUSIC AND MUSICIANS.

SO SERENE HAS BEEN THE OPERATIC HEMISPHERE during the past week, that we have scarcely anything of note to record. On Tuesday a new comer just flitted across the field of vision. This was M. Steger, as *Edgardo*, in "*Lucia di Lammermoor*." We mention the circumstance rather than be accused of a want of vigilance in our vocation. Beyond this little else is needed, as in all probability no more will be heard of M. Steger at Her Majesty's or elsewhere in England. Mlle. Tietjens impersonated *Lucia* on the occasion, and exceeded, if possible, the greatness

attached to all the characters with which she has had to do. *Lucia* demands the talents of a great tragedienne and an accomplished singer. It was evident that Tietjens had bent all her faculties to the arduous task, had conquered the besetting difficulties of the music, and studied every feature necessary for a proper development of the heroine. On the same evening Gnecco's celebrated "*Prova d'un opera seria*" was performed, with Mme. Lotti as *Corilla*, Sig. Ronconi *Grilletto*, and Sig. Ciampi as *Champanone*. The latter gentleman is wondrously clever, and will prove a "tower of strength" to Mr. Smith's company.

Among the musical meetings of the past week there has not been one



more deserving the journalist's attention than that which took place at Sydenham on the 16th. Nearly five thousand vocalists, chiefly of "treble pipes," assembled in the great Handel orchestra, and, under the direction of Mr. Martin, went through a programme of concerted music in a style of which a generation back had but a faint idea. The Metropolitan Schools Society, established to promote musical education in the schools of London and its vicinity, has become a great fact. It is impossible to over-estimate the plan adopted, and the perseverance exercised, in order so to mature a large mass of children that they may be listened to by critical hearers with positive pleasure. Meetings of this kind declare what may be done through a judicious mode of training the young and delicate human structure, soon as the tongue can articulate words and the vocal organs give out sounds. Voice was conferred by the great Creator to hymn his praise, and we envy not the feelings of any listener on Saturday to the artless yet soul-stirring strains of these children, if he did not experience emotions to which the breast had peradventure before been a stranger unto. Furthermore it is evident that a careful teaching of the rising race in the simple elements of music must have a beneficial effect upon the national character, and will be found far more effective than "proclamations against vice," although issued from the fountain of law. The programme on the occasion in question consisted of secular as well as sacred pieces. Among the former were "Rule Britannia," and popular melodies specially arranged. In the sacred portion were the 104th Psalm, three chorales for treble voices, a part-song for four trebles, an anthem for three trebles, and Handel's fine chorus, "To thee cherubin and seraphim," from the "Dettingen Te Deum." To give due effect to the latter, a thousand tenor and bass voices were imported. With the most trifling exceptions, the eighteen pieces were sung well in tune, and the points taken up with praiseworthy exactitude. Between the first and second part, the Duke of York's band produced a very agreeable relief by their military strains. Mr. Brown-smith presided at the organ.

The announced *matinée musicale* by Mr. J. P. Goldberg was given on the 15th, at Messrs. Collard's Rooms, in Lower Grosvenor-street. Mlle. Jenny Meyer, Mme. Goldberg Strossi, Sig. Solieri, and Sig. Dragone, were prominent among the vocalists engaged for the occasion. Three pieces in the programme bore the affix of Mr. Goldberg; others were drawn from the fascinating stores of Verdi, Donizetti, &c. M. René Douay, a violoncellist, and M. Leopold de Meyer contributed largely to the wealth of the entertainment. A fantasia on "Dinorah," by the singularly-gifted pianist, created not merely astonishment among a highly appreciative auditory, but a more than ordinary amount of gratification.

An annual concert of the popular kind was given by Mme. Sainton-Dolby, on Friday evening, at St. James's Hall. Chief among the long list of artistes were Mme. Catherine Hayes, Mme. Lemmens-Sherrington, Miss Moss, Sig. Belletti, Mr. Santley, M. Sainton, Sig. Piatti, and Miss Arabella Goddard. As the audience were clamorous for repeats, popular favourites in many instances were doomed to double duty. Mme. Catherine Hayes, in compliance with a general request, had to appear again after her ballad, "The Forsaken;" and Mme. Lemmens Sherrington, although with much reluctance, ventured a second time on the arduous "Shadow Song," from "Dinorah." Mr. Santley and Sig. Belletti also paid a similar penalty for the effective rendering of Ricci's duet for bass voices, "Chiara di Rosenberg." The pieces selected by Miss Arabella Goddard were Benedict's fantasia on the air "Where the bee sucks," and Dussek's sonata in B flat; in the latter case M. Sainton, as on several occasions antecedent, sustained the part allotted to the violinist. The beneficaire made choice of Hatton's song, "Fifty Years Ago," "The Skipper and his Bride," and a ballad of small moment, entitled "Janet's Choice." These, among others, were received with considerable satisfaction by an assemblage evidently intent upon exacting worth for money.

**PHILHARMONIC SOCIETY.**—The last meeting but one of the present season took place on Monday, at the Hanover-square Rooms. Subjoined is the programme:

PART I.			
Sinfonia in E flat	No. 5	Mozart	
Song	"The Quail."	Beethoven.	
	(Mr. Tennant.)		
Concerto in A minor	Pianoforte	Hummel.	
	(Herr Ritter.)		
Aria	"Vedrai Carino."	Mozart.	
	(Mme. Borghi-Mamo.)		
Overture	"Isles of Fingal."	Mendelssohn.	
PART II.			
Sinfonia in A	No. 7	Beethoven.	
Recit. and Aria	"Ah! come rapida."	Meyerbeer.	
	(Mme. Borghi-Mamo.)		
Concertino	Violoncello	G. Gottermann.	
	(M. Paque.)		
Overture	"Prometheus."	Beethoven.	
Conductor, Professor Sterndale Bennett, Mus. Doc.			

The most striking feature of the concert was the performance of Hummel's concerto by Herr Ritter, who is without question a player of the most exalted rank. He was listened to with profound attention, and received a much larger amount of applause than is awarded to the great generality of unknown aspirants to fame and fortune.

Friday, the 15th, was "a fixture" at the Crystal Palace for the third opera concert. Nearly three thousand persons clicked the various turnstiles of the building in the course of the day. We are

no strangers to a better programme than that issued on the occasion. Mlle. Lotti sang the romanza from "Martha," "Qui sola vergin," with sufficient eloquence to win upon the entire auditory, and the request for repetition was complied with. Alboni selected an air à la Tyrolienne from Donizetti's "Betly," in a style so original and fascinating as to raise from the listeners simultaneously a loud expression of enthusiasm. "Betly" is one of Donizetti's best comic works, although known little of in England beyond the air "In questo semplce." Sig. Belart, a beautiful singer of light Italian music with rapid divisions, is but a very inefficient exponent of an English ballad, such for instance as "When other lips," which requires greater volume than this Spanish artist possesses. The quartet from "Martha," "Finche il pie," placed at the foot of the programme, received very indifferent treatment, although Mlle. Lotti, Mme. Alboni, Sig. Everardi, and Sig. Belart were entrusted with it.

For many years past the annual grand morning concert given by Mr. Benedict has taken the foremost position among entertainments of a similar kind. We know of no foreign professor enjoying so enviable a position in this country as Mr. Benedict. He is both acknowledged by the Court and patronised by the public. This general favouritism is attributable to his deserved popularity as a musician, and his known social virtues. The place selected for meeting on Monday last was Her Majesty's Theatre, which presented an unusually gay and animated appearance. Nearly every artist connected with the establishment appeared on the occasion; and in addition thereto were several vocal and instrumental celebrities of the most exalted standing. Novelty as well as excellence characterised the programme, which was divided into five distinct portions. At the outset the music consisted chiefly of the light and sparkling kind. Rossini's "Stabat Mater" occupied part two entirely. Mendelssohn's "Ave Maria," from the posthumous opera "Loreley," coupled with pianoforte and violoncello solisms, engrossed nearly the whole of the third division. Meyerbeer's "Schiller March," new to this country, preceded the third act of Rossini's "Otello;" and this was followed by Gnecco's opera buffa, "Prova d'un opera seria." Of this multifarious programme, which occupied six hours in reducing, we merely purpose to glance at the most prominent materials, although many constituent parts really worthy of remark must be passed over in silence. The most captivating pieces in part first, were the "Largo al factotum," sung by Gassier; "Couplets de la Fiancée," from "L'Etoile du Nord," by Mme. Vaneri; and a set of brilliant variations on an air from the "Pietro il Grande" of Vaccaj, by Sig. Belart. "Stabat Mater" served to introduce Mlle. Tietjens, Mme. Alboni, Sigs. Giuglini, Everardi, and Vialetti. Some portions of this were given with extraordinary grandeur and effect; but the chorus-singers were by no means up to the required standard, especially in that portion of their work incorporated with the solo "Eia mater," which fell to the lot of Sig. Vialetti. Giuglini's rich, clear, and beautiful voice, both in the concerted pieces and the "Cujus animam," atoned for many defects discoverable in other parts of this remarkable composition. For the "Ave Maria," which is merely a fragment of an unfinished work, the ladies of the Vocal Association were brought into notice. The solos, assigned to Madame Catherine Hayes, were sung in her well-known energetic and forcible manner; which disproves, even more than the most earnest disclaimers, the false suggestion that she has lost any of her pristine power. Mlle. Parepa being prevented from indisposition, Madame Alboni supplied the void, and gave, in lieu of a Tyrolienne by M. Benedict, the "In questo semplce" from Donizetti's "Betly," noticed elsewhere. Miss Arabella Goddard made choice of Thalberg's popular fantasia on the preghiera of "Mosé;" and M. Benedict and Mr. Leopold de Meyer played a duo for pianofortes, the composition of the latter. The last vocal piece—"Nel dolce incanto"—in this portion of the entertainment, was assigned to Mlle. Artot. Such were the effects produced by this young and highly-gifted vocalist, that the conjoint devices of De Beriot and Benedict assumed fresher and more captivating beauties than had hitherto been revealed. All the pieces to which our running commentary refers met with strongly expressed tokens of favour, but the greatest amount was showered on Mlle. Artot, who nevertheless declined to sing a second time. From this point of the concert we take leave, for though musical critics may, under the inspiring circumstances of a concert like M. Benedict's, become somewhat ethereal and talk like angels, yet, when doomed to stand wedged up in the alley of Her Majesty's pit for four hours on a sultry day, they discover that they are but mortals, and, feeling as such, have a right to complain of a hard and an undeserved fate.

**ST. JAMES'S HALL.**—So excellent was the Beethoven selection and the performance of it on the 18th inst., that we are disposed to regret the close of the second season of the Monday Popular Series of Concerts is so near at hand. Contrasted with the showy benefit entertainments taking place every day, what a difference in rational pleasure and solid value is apparent! The first thing in the programme was the quartet in E flat for two violins, viola, and violoncello, admitted by all, competent to give an opinion, to be one of Beethoven's most profound compositions and most difficult to execute. Then came an air, "In questa tomba oscura"—which is indeed a voice from the tomb—sung by Mlle. Jenny Meyer with the deepest feeling and the purest simplicity. This admirable singer was too much impressed with the profound melancholy of the strain to diminish its effect by the slightest touch of ornament. A sonata in E flat (Op. 31, No. 3) had for its interpreter Mr. Charles Hallé, whose

exquisite sensibility, refined vocal touch, and profound knowledge of his art place him on the loftiest pedestal of famed pianists, especially those of the Beethoven school. In the performance of this sonata Mr. Hallé was frequently greeted with acclamations alike remarkable for fervour and spontaneity. A sonata in A for pianoforte and violoncello (Op. 69), a romance in F for violin (Op. 50), Herr Strauss, and a quartet in D (Op. 18) completed the instrumental programme. With reference to these pieces it is not necessary to repeat analyses; they were all magnificently performed, and conveyed a just idea to the attentive listener how the mighty musician

could paint in tones of magic force  
The moody passions of the varying soul,  
Now winding round the heart with playful course,  
Now storming all the breast with wild control.

The vocal selections were distributed among Miss Louisa Pyne, Mlle. Jenny Meyer, and Mr. Laurence. Our native donna was received with an amount of enthusiasm accorded to few. In a recit. and aria of Spohr's—a composition both difficult and florid—Miss Pyne won a request for repetition. No singer in London could have given it with more grace or greater neatness and brilliancy of execution. Of Mr. Laurence we know but little. His singing of a recit. and aria, "Ah! non avea piu lagrime," betokened a fresh voice of the barytone register, that may be turned to a very useful and profitable account.

Among the attractive items in the programme of the Musical Union were a quartet in B flat by Mozart, a duet of Beethoven's for pianoforte and violoncello, and the grand double quartet in D minor, by Spohr.

"Iphigenia in Tauris," at St. James's Hall. This, the last of the five favourite musical dramas by Glück, was produced some few months back at Manchester by Mr. Hallé. The success attending the enterprise gave rise to much discussion on the merits of Glück, who, though but little known in England, takes rank on the Continent among the extraordinary geniuses of the age in which he lived. More than eighty years have elapsed since "Iphigenia" was first ushered into existence at Paris. Taking into consideration the nature of the story, with which every one is familiar, it will be seen that the incidents in it afford materials exactly suited to the musical powers of the musician. The emotional elements are many, and of the most interesting and exciting character. *Iphigenia* is alternately agitated by grief at her unfortunate position, the loss of her country, the anguish on learning the fate of her kindred, especially of her dearly-loved brother *Orestes*, pity for the unknown Greeks who have landed on the fatal shores of the Scythians, and misery at being called upon to sacrifice her newly-found brother. *Orestes* is filled with remorse for the murder of his mother *Clytemnestra*, and by having led his friend into such imminent danger; while the heroic breast of *Pylades* is filled only with love for *Orestes*, and a desire to save him at all hazards. Around these three primary characters are grouped the priestesses of the temple, who reflect the feelings of *Iphigenia*, the superstitious and bloody Scythians, with *Thoas* at their head, and the dread avenging Furies. The cast of principals on Wednesday were as follows:

Iphigenia (High Priestess in Tauris) .....	Miss Louisa Pyne.
Diana (Goddess) .....	Miss Susannah Cole.
Priestess of the Temple .....	Miss Theresa Jefferys.
Orestes .....	Mr. Santley.
Pylades .....	Mr. Wilbye Cooper.
Thoas, King of the Scythians .....	Mr. Winn.

Mlle. Parepa and Mr. Sims Reeves, who some time since were engaged for the duties of *Iphigenia* and *Pylades*, were too indisposed on Wednesday to appear at St. James's Hall. Although music of the declamatory style is not exactly of that kind in which our English prima donna revels with much satisfaction, yet every bar of Glück received the utmost care, and every phrase the most commendable treatment. Mr. Wilbye Cooper's success may be regarded as decisive. Mr. Santley also evinced great declamatory power and proficiency which were not unobserved by an auditory as critical as any that has been assembled for a long time past in Regent-street. Nor ought the representative of *Thoas* to be overlooked. A chorus of Scythians—one of the most striking pieces in the opera—was repeated; so also an aria allotted to *Pylades*, "Our hearts in childhood's morn entwining" (act ii., scene i.) A beautiful hymn to Diana, in the fourth act, "Virgin daughter of Latona," created a marked sensation. In brief, the experiment of introducing Glück's opera denuded of all stage accessories, with such marked results, may be regarded as an important epoch in our musical history. To Mr. Charles Hallé is due mainly the credit of revival, and to him solely the effective manner in which it was produced on the evening in question. The orchestra and chorus consisted of about two hundred and fifty performers, including the choir of the Vocal Association.

#### CONCERTS FOR THE ENSUING WEEK.

MON. ....	St. James's Hall. Monday Popular Concerts. 8.
	Crystal Palace. Great French Musical Festival. 3.
	Cambridge House, Piccadilly. Mme. Louisa Kapp-Young's Matinée Musicale. 2.
TUES. ....	St. Martin's Hall. Mr. Leslie's Choir. 8.
	Crystal Palace. Great French Musical Festival. 3.
WED. ....	St. James's Hall. Mr. Lindsay Sloper's Annual Concert. 2.
	Hanover Square. Mlle. Fanny Jervis Rubini's Concert. 2½.
	Covent Garden Theatre. Evening Concert. 8.
	St. James's Hall. Vocal Association. 8.
THURS. ....	Crystal Palace. Great French Musical Festival. 3.
	Collard's Rooms. Mrs. Alexander Newton's Matinée Musicale. 3.
	St. James's Hall. Mr. Howard Glover's Concert. 1½.
	St. James's Hall. Miss Susannah Cole's Evening Concert. 8.

FRI. ....	St. James's Hall. Herr Ganz's Annual Morning Concert. 2.
	Collard's Rooms. Master Drew Dean's Second Morning Concert. 2.
	18, Gloucester-place, Portman-square. Herr Engel and M. Jules Lefort's Annual Matinée.
	Exeter Hall. Sacred Harmonic Society.
SAT. ....	St. James's Hall. Sig. Piatti's Annual Concert. 2.
	Collard's Rooms. M. Depret's Matinée Musicale. 2.
	Crystal Palace. Vocal and Instrumental Concert. 3.

#### MUSICAL AND DRAMATIC GOSSIP.

THE RUMOUR that a change has taken place in the musical censorship for the *Times* increases and prevails. We are, of course, unable to penetrate the veil of mystery that shrouds the proceedings of the "leading journal," but it is certain that another hand is visible in the critical exertions upon musical matters, and a better and fairer spirit is to be perceived. Should this reformation be permanent, it will be much to the credit of the journal, much to the benefit of the public, and much to the profit of the musical profession. That a power so vast should be misused for purposes of personal advantage and low intrigue; that artists of great merit should be systematically "written down," whilst others of smaller gifts are as systematically "written up;" that all who do not belong to, and refuse to succumb to a clique, should be misrepresented or passed over in silence, is a state of things that must bring discredit upon the most powerful paper, and be productive of the utmost mischief and injustice. Let us earnestly hope that such a scandal may never recur.

Mr. Morris Barnett's Comedy, "The Serious Family," has been revived at the Adelphi Theatre, the part of *Captain Murphy Macguire* being sustained by Mr. Leigh Murray. The reappearance of this excellent artist must be a source of gratification to all lovers of the stage.

Mendelssohn's "Ave Maria"—from the posthumous opera of "Loreley"—Spohr's "Ode to St. Cecilia," and Macfarren's "May-Day," will be the principal features of the great orchestral performance of the Vocal Association under the direction of M. Benedict, on Friday evening, June 29, at St. James's Hall.

The Italian papers continue to write in eulogistic terms of Miss Anna Whitty, the English cantatrice, who appears to be creating as great a *fièvre* in Italy as great Italian singers create here.

#### ART AND ARTISTS.

##### THE BRITISH INSTITUTION—ENGLISH MASTERS.

DEATH IS THE PORTAL to this exhibition for English painters, and reasonably, death being a great winnower of reputations. The south room, which custom has made over to the British School, is generally the most interesting of the three. There is, for one thing, some unity in the gathering. First-class examples are more accessible; and at all events anything of questionable authenticity is inadmissible. A little more energy, a little less of routine and of dependence on blind chance, might easily make this portion of the exhibition infinitely more interesting and instructive.

Whatever masters may be unrepresented, seldom or never does Sir Joshua number among them. A degree of prescriptive favouritism is always manifest towards him; which, however, affords no room for regret. This year, as in most years, his works contribute a main part of the vital interest of the walls. There are no less than eleven examples from his hand, all fine, and nearly all in a good state. Mr. G. W. Fitzwilliam, who has succeeded Mr. Rogers in the honour of possessing it, sends the famous "Puck" (184), as glorious in rich-toned colour as ever, though a little browned by time; as grand in its light and shade, as gay and piquant in its play of fancy: one of the master's most original works. We are glad to see its present possessor has not had the hardihood and bad taste to have it restored or tampered with, as more than one of Rogers's pictures—the "Somnolency" for one—have been by their infatuated owners, who by such practices are guilty of treason to art. An apparent gain is secured at an unknown sacrifice. Mr. Allnutt sends the large "Infant Bacchus" (159), one of those charming examples of translation of classic subject into familiar English peculiar to Sir Joshua. A nymph with bosom bare—no tame repetition of the antique, no disguised plagiarism from the Italians, but warm English flesh and blood, arch, sprightly, graceful—stoops, and presses the ripe grape into the mouth of the naked infant who lies stretched on his back before her, a marvel of colour, spirited action, and vigorous flesh-painting. The prevailing depth of tone—one of the characteristics which always give Sir Joshua an "Old Master" aspect, even while the very suspicion of imitation is absent—makes amends for some of the delicate carnations which have vanished. Among the portraits one of the most memorable is the "Mr. and Mrs. Garrick" (151), from the Earl of Orkney's collection, a nobly-drawn, nobly-composed picture, the open-air effect of which time has not darkened; it appears to be in beautiful condition. The deep, luminous colour still looks bright and clear as one could wish. Evidently it was a solid, honest piece of painting, on which the artist, well aware of the value of his subject, lavished peculiar care. It is a three-quarter portrait (to the knees). The actor and his wife, in the gay drawing-room costume of those picturesque days, are sitting uncovered in their garden; one of Reynolds's generalised suggestions of landscape forming the felicitous background. Garrick, a book (Shakespeare we are, of course, to suppose) in his hand, from which he has been reading or reciting, is turning, with expressive easy action of the head and figure (both are a study for unforced truth and nature), towards his wife; who, in her becoming toilet of white silks and laces, a white lace cap on her head, staidly looks towards us. Her face, once beautiful, still remarkable, though the lines be sharp and deeply cut, is one in which we can read character as in a book. His is the mobile countenance of a genuine actor, on which his own personality has not had the chance of



impressing too permanent an impress. A far more *Historical* picture is this than most in "the grand style" Reynolds used to preach up, and in so different and far better a spirit practise. We wish it could be had for our National Portrait Gallery. Colonel Morris sends a lovely head of "A Lady" (168), whose name one would fain know, if only for the sake of identifying the picture. The beautiful lady leans her cheek upon her hand, and looks out of the canvas with a sparkling bright grace, a triumphant *malice of beauty*, such as we only see on the canvases of Sir Joshua and of Gainsborough. What youth and bloom do these two painters' beauties possess! The very evanescence of feminine loveliness seems arrested and transformed into abiding shape. The drawing of this head, and of the arm and hand, is as pure as the colour is full and splendid: colour to which a very picturesque fancy costume contributes something—a rich mantle over a white dress spangled with gold. Of male heads by Reynolds there is the fine one of "Dr. Hawkesworth" (168), and three of the Burke family, all admirable in character and drawing. "William Burke" (134), Richard (160), and Edmund Burke himself (173). The two former are still rich and perfect in colour. From the portrait of the great orator the warm flesh tints have, alas! fled; leaving him a dull leaden-hued complexion which aggravates the Celtic character of the face in a very singular way. There is also another head of "A Lady" hung high (187), which has many of the Reynolds qualities. A study of "The Banished Lord" (174), which even amid partial ruin shows the *debris* of very vigorous colour and "treatment," is, with a notable want of intelligence, christened "Fancy Portrait" in the catalogue. The latter, by the way, well maintains the prescriptive bad pre-eminence of the British Institution catalogues for meagreness and incorrectness. Almost any casual passer-by in Pall-mall could patch up a better one. We were never fond of that empty scarecrow head Reynolds painted so often, and with singular bluntness of feeling adopted for "Ugolino." A magnificent full-length portrait of Col. Orme (119), contributed by the Earl of Orkney, completes the ample quota of Sir Joshuas. The colonel is standing in his sober regimentals, beside his charger, and does not look dwarfed by it. In general grandeur of character and treatment, and deep harmony of colour, the picture is in the same class, and worthy to rank with the well-known General Heathcote. As a pendant to it hangs a full-length, by Beechey, "Fancy Portrait of Mrs. Siddons" (121), in most ungraceful costume. It is instructive to compare this with Sir Joshua: solid jog-trot prose with poetry. Yet it is an ambitious and creditable performance. The face is, perhaps, like Mrs. Siddons's in its lower aspects than Sir Joshua's well-known interpretation, not to say glorification of it. The clever painter evidently tried a fall with Sir Joshua, and *took one*. It is curious in this picture, as in nearly all Lawrence's portraits, how obviously and unpleasantly old-fashioned and *outré* the lady's dress (in this case a dark-coloured tight-fitting "sack") looks—an impression Sir Joshua's costumes never leave, however *bizarre*.

As a pendant to the head "Of a Lady" we were just now admiring so much, hangs one by Gainsborough, which, in a dissimilar style, competes with it on equal terms, nay, almost carries off the palm. This is the "Mrs. Elliott" (164), a marvel for rapid, sparkling vivacity of painting—for the inspiration of the brush as it were. The beautiful Sir Joshua looks solid when compared with it; this rather as an emanation of the painter's will and fancy, fixed on the canvas by the hastiest, most decisive means. The black-haired youthful beauty, with her aquiline features and strongly-marked black eyebrow, commands our homage as much by her defiant, imperious mien as by her undeniable proud loveliness. The dress is treated, as only Gainsborough in his happiest moments could treat dress, with inimitable light touch and sparkling grace. That brooch of opal on the lady's heaving bosom—dull and slight near at hand, if you withdraw a few paces positively gleams on you with rainbow-like ethereal hues. In the same spirit is treated the whole of her bright delicate garment, in which trying white predominates, relieved by a slight admixture of positive colour. Another equally or still more charming portrait is the head of the "Hon. Mrs. Graham" (182), she whose radiant full-length at Manchester in 1857 made half the world fancy Gainsborough a greater portrait-painter, for certain ineffable, captivating qualities, than Sir Joshua himself. The spell that picture cast on one is renewed by this free facile sketch of the girl-woman with the pouting lips, the scornful glance, and proud arched neck. There are peculiar qualities in a sketch like this which no finished picture can possess, which must infallibly be lost in the process of finishing. How perfect in effect such work from a competent hand may be, this picture is an example. That stray streak or two of red on the lips, those hasty smears of colour which indicate the dress, those slight lines for fingers, all seeming so slight and hap-hazard if pored into, all at due distance assume the required precision, and show that they were laid on by no indecisive hand, but by one certain of what he saw and what he wanted to express.

Romney is always inadequately represented at the British Institution. Those who take their knowledge of that remarkable painter from these exhibitions might suppose he never did anything else but repeat fancy "heads" of Lady Hamilton. They would hardly suspect he had painted some of the most artistic and refined portraits of women, next to those of Sir Joshua and Gainsborough, the English school has to show. Injustice to Romney has been a prescriptive habit of mind with the admirers of Reynolds and the thick-and-thin believers in the Forty. Pity that Sir Joshua and his followers had not imitated Romney in his purity and straightforward honesty

of painting as painting. His are among the very few English pictures which have not suffered or altered by time, which remain clear and firm as if painted last year. Of this we have illustrations in the two examples from his hand here: the well-known head of "Miranda" (122), and the "Joan of Arc" (193), both studied from Lady Hamilton—the former alike pure in feeling and execution; the latter exceedingly expressive in pose and action. The quality of painting in both is of very high calibre, so far as it goes: the limitations of Romney's mind and art were very abrupt.

In landscape, there is a fine Gainsborough from Lord Howe's collection, "Landscape and Cattle" (189). Made up of few and simple elements—a gravelly road, a blasted antique oak, a wide stretch of common, resting cattle in the foreground—it is a suggestive, satisfying English scene, and as a picture exceedingly rich and harmonious in colour. Of Richard Wilson there are several examples. In the first place should be mentioned the well-known "Cicero's Villa" (183), engraved by Woollett, formerly in the Northwick collection, now in the possession of Mr. Joseph Bond: an admirably composed sunny picture, of the class in which Wilson pitted himself against the established old masters. Of the same class, but not so fine, is the "View in Italy" (170), which Lord Forester sends. The "Landscape and Figures" (140), of Mr. Anderdon, is a very pure and beautiful picture in composition, harmonious and deep in colour, but spotty in drawing: a view of an English river winding among high cliffs, crowned with trees; reminding one in character of parts of the Arun, in Sussex, or even of the Wye. To our mind Wilson is always most interesting when, as here, he partially throws off the shackles of imitation of Claude and Poussin—looks at nature with his own eyes, and leaves architectural grotto work and fancy ruins in the artificial taste of his day alone. If he had done so more, what a landscape painter he might have been!

Of a greater than Wilson, who *did* look at nature with his own eyes, Turner, we have a fine example in his earlier manner, when he was still strongly under the influence of his predecessors, when he competed with and vanquished them on their own ground. This is the "Distant View of Plymouth" (141), contributed by Mr. Wynn Ellis: a picture manifesting none of the supreme power and grasp the painter in after years acquired, but one of signal beauty in composition, colour, tone, and natural truth, and a signally contenting one within certain limits. A landscape of Ruysdael's, from the same collection (150), of similar size to the Turner, is hung here as a pendant to it. It is a good example of Ruysdael, displaying a pleasant, wide-spread, rural scene, prettily dotted with wood, farmhouse, and church-steeple. But observe the contrast it presents to the ennobled truth which characterises the modern picture, in its conventional sky with the lumpish clouds, in its scattered composition, its absurdly low tone.

By Callcott there is a characteristic and conventional "View in Italy" (166), a mere scholastic *réchauffé*, very thin and poor, and in colour crude. Above hangs his large historical picture of "Milton and his Daughters" (167), which suggests that this talented, mimetic routine painter would have probably attained a more real success if he had earlier taken to figure-painting. The amount of merit in composition and feeling is not sufficiently original, however, to reconcile one to its ridiculous excess in the article of *size*.

We are glad to see a very capital example of a comparatively little-known artist, *old* Reinagle, father of the present Reinagle,—"Scene from Tristram Shandy" (160), in the catalogue called "Dr. Slop," but which is in reality "Corporal Trim reading the Sermon." It came from the Northwick collection, and is now in the hands of Mr. Joseph Bond. The picture is full of modest truth of character and of detail, and is carefully and honestly painted. We know few more agreeable scenes on canvas than that old-fashioned wainscoted room with its pleasant window, pleasant old-fashioned appointments, peopled by that ever-memorable party,—Uncle Toby sitting smoking on one side the table, Mr. Shandy on the other, next him the amorphous Dr. Slop, the eyes and attention of the Shandies fixed on the Corporal, who stands "in an attitude," reading the sermon after his effective natural fashion. Another welcome and unusual feature is the selection of pictures by Smirke, a painter better known and valued through engravings than by his pictures. The Smirke family contribute as many as ten examples; some sketches from well-known book-plates, some large pictures. In the former class, in which the truth of character, of expression, and command of humour peculiar to Smirke, are so advantageously compressed into small compass, we have: "The Laughing Philosopher" (128), a very remarkable head for mingled force and delicacy of character and drawing; a series of "Designs from the 'Rambler'" (130); "Subject from the 'Arabian Nights'" (138); "Sancho Panza tossed in a Blanket" (139); "Sancho Panza and the Duchess" (178); "Don Quixote doing Penance on the Mountain" (191). "The Fortune Teller" (136), and the "Gipsy Tent" (153), are larger pictures, a little old-fashioned, and in that way delightfully historical to us; which, however, show that this artist was too much of a designer, and too little of a painter, to make such a scale of size desirable on his part. "Two Daughters of the Painter, 1785" (131) exhibits good vigorous painting and good colour. We much admire the fancy and feeling which animate the little piece, "Time and Childhood" (123); a figure of Time sitting and playing to a dancing bevy of naked children. By Stothard there is a picture in his later style, imitative of Watteau, "A Fête Champêtre" (127).

There are several good Morlands: "A Gipsy Encampment" (155)

and a "Cottage Door" (182) are pleasantly historical of the rusticity of the latter part of the last century. Brave old James Ward, to whom, as one of the recently-deceased English painters, some attention was due, is represented by three or four pictures: "Ass and Foal" (154), "A Goat" (137), and others. They give no just notion of the rare force, spirit, and versatility of that once powerful hand. Why should not an effort be made to make the present generation acquainted with this artist's real quality? Ross, another of our recent losses, is represented by an attempt in the opposite pole to the works which won him fame and fortune,—an astonishing big historical effort, in style something between West and Haydon, "Our Saviour casting out Devils" (185). It is full of ability of an empty, misdirected kind. The nude, demon-possessed men clank their chains and gnash their teeth in a way which must truly terrify young persons. As for the group of Apostles grouped behind the very weak "Christ," they are a wooden-headed lot, heavy about the legs, and excite no lively regret at that style of historical painting having become obsolete. West's large "Design for a Window in St. George's Chapel" (176) is as unsuited for stained glass as elaborate *chiaroscuro* and foreshortening can make it; but has a good deal in it of West's best qualities—qualities for which those acquainted with his later extravaganzas in the forcible-feeble line hardly give him credit.

If the managers of the British Institution had wished to have made this exhibition a truly notable one, such as would have been remembered beyond the present season, they would have done honour to Leslie's memory by devoting half the south room to that genuine man's works, which could easily have been obtained. As it is, they have adopted the usual compromise, and present us with two of his best pictures, and three or four slighter ones. "Don Quixote answering the Ecclesiastic's Reproof" (144), from Mr. Bates's collection, and "Reading the Will," from "Roderick Randon" (118), sent by Mrs. Gibbons, are among the leading attractions of the south room. We had not seen them since their first appearance at the Academy ten or twelve years ago, and were rejoiced to find how well they have *worn*. The dramatic power of telling a story, the expression, humour, and quickening leaven of poetic feeling, impress us even more undeniably than when we first saw these pictures. Technically, they are in Leslie's best style, firm and true. In colour they have improved by time, and display, especially the "Roderick Randon," that harmony developed out of neutral tints, Mr. Tom Taylor has overlooked in his estimate of Leslie as a colourist. Of that aspect of Leslie's art his biography takes too low a view. At the worst, Leslie's faults as a colourist were negative, not positive. Both these works are pictures of which the English School may well be proud. "The Proposal" (126), an Elizabethan courtier and lady in the pleached alley, is one of Leslie's pleasantest small canvases, in his earlier style, full of quaint humour, fancy, and beauty. The small portrait of "Sir Walter Scott" (146), a *replica* we suppose of that he visited Abbotford to paint, is a very genuine and unaffected piece of work. The sketch for "Sir Roger de Coverley" going to Church (132), the painter's first successful picture, has an historical interest, and is strikingly good in colour and composition. "Juliet" (190) is one of Leslie's failures, heavy in colour, poor and false in conception; its title a misnomer in fact.

A VOTE of 15,000*l.* is proposed to be taken for increasing the accommodation in the National Gallery; 2000*l.* for the National Portrait Gallery; 5000*l.* (part of 24,000*l.*) for a National Gallery in Dublin; and 2000*l.* for a Franklin monument.

Mr. Franks has presented to the Society of Antiquaries the fine collection of casts from ivory carvings, lately exhibited at the Society's rooms.

H.R.H. the Prince of Wales will lay the first stone of the new School of Art, in the parish of St. Mary-the-Less, Lambeth, on Monday, June 25, at 12 o'clock.

Among the numerous clearances of deceased artists' studies, one took place at Messrs. Foster's, on Wednesday the 20th, of the late Frank Stone's remaining pictures, sketches, and drawings: not an admirable gathering.

A recent announcement in the list of marriages in the *Times* will have its interest for lovers of the arts: "On the 23rd May, at St. Clement's Church, Hastings, by the Rev. T. Nightingale, *Dante Gabriel*, eldest son of the late *Gabriel Rossetti*, of Vasto d'Ammonio, Abruzzo Citeriore, Kingdom of Naples, to Elizabeth Eleanor, daughter of the late Charles Siddal, of Sheffield."

This year's meeting of the Archaeological Institute will be held at Gloucester, and will commence on Tuesday the 17th of July. Lord Talbot de Malahide will undertake the general presidency. Prof. Willis will act as president in the architectural section, and will resume his suspended architectural histories with one of Gloucester Cathedral. Let us hope the Institute will resume *printing* them! Goodrich Court, its museum of antiquities and celebrated armoury, is among the places of interest in the neighbourhood to which the Institute has been invited. The temporary museum of antiquities and works of art, which will be formed under the Institute's auspices in the College School at Gloucester, promises to be one of exceeding richness and interest.

The coming Fine Art Exhibition at Brussels, under the patronage of the Belgian Government, will open on the 15th of August, and continue till the 15th of October. The contributions of English artists are especially solicited; for it is the wish of the Belgian Government to see our school—still so little known on the Continent—efficiently represented there. As a special favour to English artists, their works will be transmitted to and from Brussels at the sole charge of the Belgian Government. The Belgian Vice-Consul, T. G. Wich, Esq., of 11, Bury-court,

St. Mary-Axe, will undertake their transmission. With him, therefore, artists intending to exhibit should communicate, and to him should forward their works. They must be in Brussels before the 20th of July. To a jury, nominated by all the artists whose works are admitted, will be confided the placing of the works, on the admission of which another jury previously decides. Medals of merit will be awarded by a jury of artists. The prospectus which has been issued, and which can be had of the Vice-Consul, Mr. Wich, contains further information, necessary to all intending to exhibit at Brussels.

On the motion of Mr. Robert Lowe, amended after debate, a select committee has been agreed to by the House of Commons, "to inquire and report concerning the South Kensington Museum." The unsatisfactory nature of the erections which have sprung up under the popular cognomen of the "Brompton Boilers," was admitted on all hands, and considerable enmity expressed, unjustly we think, towards the Museum itself. Mr. Coningham hit one blot, however, when he declared that "it was but too easy to perceive that the British Museum and that at South Kensington were distinct establishments, when their respective agents were seen opposing each other in a public auction room in London, amid the derision of the spectators." So scandalous a rivalry deserves the severest reprobation. As our national museums multiply, it will be necessary that some common understanding shall be come to among their managers.

The Archaeological Association will meet this year also in the West, viz., at antique and historic Shrewsbury. The congress will commence August 6th, and will continue till the 11th. Mr. Beriah Botfield will preside. The *Builder* gives the following outline of the intended proceedings: "Monday, August 6.—General meeting, three p.m. precisely; the president's address; visit to the Abbey Church; St. Mary's; the School and Library; remains of Castle; old houses; table d'hôte; evening meeting at the Town Hall for papers. Tuesday.—Visit to Buildwas Abbey; Messrs. Maw's encaustic tile manufactory; luncheon given by Messrs. Maw at Benthall Hall; Wenlock and Priory; Acton Burnell; Pitchford Hall; evening meeting, half-past eight. Wednesday.—Visit to Shifnal Church; Tong Church; White Ladies; Boscobel; Royal Oak; luncheon given by the president at Decker-hill; Lilleshall Abbey; evening meeting. Thursday.—Visit to the Roman lead mines at Shelve; luncheon given by Rev. T. F. More, at Linley Hall; Roman villa at Linley; More Church; evening meeting. Friday.—Visit to Ludlow Castle, church, &c.; luncheon given by Sir Charles Boughton, Bart., at Ludlow; Stokesay Castle; evening meeting. Saturday.—Visit to Battlefield and church; Haughmond Abbey and hill; camp on Ebury-hill; Wroxeter, the excavations on the site of Uriconium; Wroxeter Church; Atcham Church; table d'hôte; evening meeting; conclusion.

On Tuesday next, the 28th, Messrs. Foster will sell a collection of thirty drawings from fairy tale and legend by Mr. Richard Doyle, of *Punch* fame, historian with the pencil of the tour of Brown, Jones, and Robinson.

On Saturday next, the 30th, Messrs. Christie will sell a very fine small collection, a portion of the "Belvedere Collection," now the property of Sir Culling Eardley. It includes "The Unmerciful Servant," of Quintin Matsys; Murillo's "Immaculate Conception," a variation of the celebrated picture (from Marshal Soult's collection) in the Louvre; and a celebrated family portrait-piece by Rubens, sometimes called "The Balthazar Family," to which Horace Walpole makes reference. There are also a few early German pictures, a few Dutch, and a few Italian.

Yesterday (Friday), Messrs. Christie sold the remaining miniatures, a portion of those recently exhibited at the Society of Arts, of the late Sir W. C. Ross, including some of his earliest works, interesting by reason of the precocity shown in them. The sale comprised also his grand historical attempts: his prize cartoon of "Adam and Eve and the Angel," for one; the "Christ casting out Devils," now at the British Institution, for another.

On Wednesday and the following day the last portion of Sir David Wilkie's studies and sketches was dispersed by Messrs. Christie. Eighteen years had elapsed since the six days' sale of the first and principal portion of Wilkie's pictures and sketches—one which, occurring soon after Wilkie's premature death, excited so deep and mournful an interest. The present collection consisted principally of very rough and slight pencil and pen-and-ink sketches, interesting as illustrating Wilkie's unwearying devotion to his art. Among the more important drawings were "Jerusalem from the Mount of Olives," "Going to Court at Holyrood" (in pen-and-ink), and "The School," an early drawing. Among the pictures were the original study for "The School;" "The Gentle Shepherd," an early picture; "Mehemet Ali," painted from the life at Alexandria—an unfinished work, and Wilkie's last.

The picture sales have been so numerous as to defy our attempts to keep abreast of them. We continue our account of the sale of the Lawrence Drawings, lately disposed of by Messrs. Christie. Mr. Tiffen, whose name occurs so often as a buyer, was the agent for the British Museum. *Fourth Day:* Lot 720. Lot and his Daughters departing from Sodom, by Raffaele Sanzio; one of the designs for the Loggia; in pen and bistre, heightened with white; 120 gs. (Farrer). 722. Jacob's Dream, by Raffaele; painted in the Vatican; bistre, heightened with white; 250 gs. (Tiffen). 726. The Entombment, by Raffaele; a splendid composition of eight figures; the three crosses are seen in the distance; apparently executed soon after the artist quitted P. Perugino; in pen, washed with bistre, and heightened; 210 gs. (Colnaghi). 728. The Apotheosis of the Virgin, by Raffaele; the Virgin is represented dead, on a bier, surrounded by the twelve Apostles in adoration, and above she is seen seated in the clouds, and crowned by the Saviour; no painting exists of this; in pen and bistre, heightened; from the Borghese Palace; 105 gs. (Tiffen). 729. The Apotheosis of the Virgin, by Raffaele; a similar subject to the last, treated differently; the Virgin, seated in the clouds, is being crowned by our Lord, and beneath are the Apostles in adoration; in pen and bistre; 135 gs. (Colnaghi). 735. The Virgin, the infant Christ, and St. John, by Raffaele; from the collection of the Duke of Alva; 350 gs. (Farrer). 742. St. Cecilia and other Saints, by Raffaele; the drawing engraved from by Marc Antonio Raimondi; in pen, washed with bistre, and heightened with white; from the collections



of Count Malvasia, Marquis Vinde, and Dimsdale; 70 gs. (Colnaghi). This drawing, a very smooth and carefully-finished one, had, on a previous change of hands, realised as much as 560*l.* Lots 762 and 763. The Calumny of Apelles, by Rembrandt; a highly interesting drawing of many figures, in pen and bistre, from the original by Andrea Mantegna; a long description of the subject by Richardson, and a note by Barnard, accompanying the drawing. And the drawing by Andrea Mantegna, from which the preceding was taken, with a long description of the subject and of the drawing by Rembrandt, in the handwriting of Barnard. There is a rare print of this drawing by Botticelli; 70 gs. (Evans). 782. The Holy Family, by Rubens; a circle; pen and bistre; highly finished; 56 gs. (Tiffen). 800 and 802. The portrait of Elizabeth Brandt, the first wife of Rubens, in a large straw hat and feather, seated, by Rubens; in black and red chalk; from Ottley's Collection. And the portrait of Rubens himself, by his own hand, in a hat and cloak; the study for the celebrated picture at Vienna; in black chalk; 88 gs. (ditto). The fourth day's (Thursday) sale amounted to 2500*l.* *Fifth and concluding day:* Lot 836-7. The Pest, by Raffaele; the subject of the well-known engraving by Marc Antonio, executed with the utmost delicacy in bistre, on gray paper, heightened with white; from the collection of Charles I. and Mr. Dimsdale. And the figure of an Evangelist, whole length, holding a book; 55½ gs. 888. A portrait of Raffaele, about the age of fourteen, drawn by himself, in a cap; on the reverse, anatomical designs carefully drawn with the pen, probably at the same period; highly finished with black chalk; engraved in Ottley's Italian School of Design; 70 gs. (Tiffen). 891. The Head of St. Peter, by Raffaele, a study from nature for one of the principal figures in the Transfiguration; the head is bald, but Raffaele has slightly indicated the coloured locks which he introduced in the picture; boldly executed in black chalk. On the back is written, "From the Duke of Devonshire to Sir Thomas Lawrence, June 1828; 25 gs. 892. The Marriage of Alexander and Roxana, by Raffaele; one of the artist's first compositions, described by L. Dolce, being then in the possession of Count Malvasia. A painting in fresco of the subject exists in the villa of Raffaele, near Rome. In bistre, heightened with white; 30 gs. 893-4. Alexander depositing the Iliad of Homer, by Raffaele; a design of sixteen figures, from which the well-known fine engraving by Marc Antonia Raimondi was made; in red chalk. And a study for the Venus in the celebrated fresco at the Farnesina of the Feast of the Gods; in the master's best time; red chalk; 46 gs. 895-6-9. Atila, by Raffaele; the subject of the celebrated fresco in the Vatican; it differs materially from the painting; bistre, heightened. And the Defeat of the Saracens at Ostia; differing from the fresco in the Vatican; carefully drawn in pen and bistre, heightened with white. And two nude figures seated on a couch, freely drawn with the pen; on the back are some lines written by the artist, from the collection of Sir P. Lely; 30 gs. 897. A Grand Religious Ceremony, by Raffaele. A pope is seated on the left, ordaining a priest, amid a vast number of ecclesiastics and other figures assembled; delicately executed in pen and bistre, heightened; in perfect preservation. And an angel holding a banner or curtain; a cartoon in black and white chalk, the size of life; 22 gs. 901. The Portrait of Timoteo della Vite, by Raffaele. A cartoon the size of life; one of the finest specimens of portraiture, as a drawing, existing. Timoteo was the friend and executor of Raffaele. In black and red chalk; 320 gs. (Tiffen). 928. The Coronation of Mary de' Medici at the Cathedral of St. Denis, by P. P. Rubens. The Queen, accompanied by the Dauphin and Princesses, is receiving the crown from the Cardinal Joyeuse; the Duke de Vendôme, Queen Margaret, and other distinguished personages are present. The King is observing the ceremony from a window. This drawing was a present from Rubens to the Baron de Vieq, who procured him the commission to paint the Luxembourg Gallery, where this subject is executed with variations. Highly finished in water and body colour; 65 gs. (Colnaghi). 1050. A sheet of numerous studies of the Madonna and Infant, with the Lamb, by Leonardo da Vinci; free pen, drawn with great spirit; 90 gs. (Tiffen). 1052 and 62. Three creature heads, on one sheet, drawn with the pen, and another similar, bistre pen, by Leonardo da Vinci; 41 gs. 1053-4. A design for a chalice, supported by Cupids, and surmounted by a figure of Justice, very highly finished in pen and chalk; also a design for a tomb, encircled with numerous statues and other ornaments, of the highest degree of finish, in pen and bistre; both by L. da Vinci (from Mr. Ottley's collection); 69 gs. 1055-6. A sheet of studies for implements of war, showing a kind of chariot, with scythes attached, drawn by horses; an explosive machine, &c., with inscriptions by the artist, written backwards; bistre pen. Another sheet of studies, the principal being the Virgin and Child, executed in pen, others in fine chalk, of heads and geometrical designs, on the back being two additional sketches of the Virgin and Child executed in pen; both by L. da Vinci; 62 gs. 1059. A handsome female head, in profile, wearing a helmet of beautiful design, her hair hanging in elegant ringlets, highly finished with the pen, by L. da Vinci; from the collection of R. Cosway; 45 gs. (Sir Thomas Phillips). 1063. The Virgin, with the Infant Christ and St. John, attended by an Angel, in a rocky landscape, by L. da Vinci; the subject known as La Vierge au Rocher; exquisitely finished in indian-ink, heightened with white, in carved frame; 70 gs. (Sir T. Phillips). 1074. A most interesting series of 20 drawings, representing incidents in the life of Taddeo Zuccheri, drawn by his brother Frederick; followed by 53 specimens of their works, in bistre, chalk, &c., consisting of original designs and studies for some of their principal pictures, bound in morocco; 60 gs. (Sir T. Phillips). The last day's sale amounted to 1865*l.* *Total of the five days, 7215*l.**

The prices obtained at Christie's by the late Messrs. Woodburn's early Italian pictures were high. The whole collection realised upwards of 3450*l.* We give a few of the principal items: Lots 22 and 23. Heathen Deities visiting the Earth; Neptune in a car, attended by tritons, and Thetis in a car, escorted by Cupids; Zephyr holding a sail, standing on a shell, and other figures in the sea, approaching the shore of a rocky coast, on which are centaurs, fawns, and satyrs. With the companion, Jupiter, Juno, Bacchus, Hercules, Orpheus, and other demigods revisiting the earth; both by Lorenzo Credi. From the Borghese Palace; 135 gs. (Newman.) 52. The Virgin, by Lorenzo Credi; in a red, blue, and yellow drapery, seated in an apartment; the Infant on a red cushion at her side, his hand

in hers; St. John in adoration before them; a bed in the background, and a portion of landscape seen through an open window; cabinet size; 220 gs. (Gruner). 77. The History of St. John, several different epochs and events of whose life are represented under an arched portico and in a landscape, by Domenico Ghirlandajo. This is one of the three celebrated works so fully described by Vasari; it is in the most perfect state, and was obtained from a descendant of the Ternabuoni family, for whom it was painted; 420*l.* (Pearce.) 78. Pietro Della Francesca di Borgo S. Sepolcro, a magnificent altarpiece; the Virgin, in a pink and blue drapery, seated on a throne before a green baldachin, the infant in her lap, his hand in hers; on either side is St. Peter, with the keys; St. John presenting two saints, one of whom holds a book, and the other offering fruit; a vase of flowers in the foreground, a landscape background, seen on each side of the throne. In an architectural frame, with pilasters, the predella decorated with three sacred subjects, shields of arms, arabesques, and gilt capitals. The vase, together with the predella, was painted by Domenico Ghirlandajo, who was employed by one of the illustrious House of Strozzi to execute this altar; 360 gs. (Anthony). 79. The Riposo, by Luca Signorelli; the Virgin, in a crimson and blue drapery, with the infant Christ, St. John, and St. Joseph, seated at the foot of a hill; two angels with extended wings seated above—one holding a book, the other singing; a landscape scene on each side. Circle. In a most perfect state of preservation. It is, with the exception of the work in the collection at Hamilton Palace, the only example of the great master in this country; 540 gs. (Gruner). 83. An Altarpiece, by Fra Giovanni da Fiesole; in the centre is the Virgin, in a red dress and blue drapery, a book in her hand, the Infant in her arms, holding a pomegranate; the ground beneath their feet studded with daisies, on gold diapered ground; on one side is represented the procession of the blessed ascending to Heaven, conducted by cherubim and seraphim; on the other side the condemned cast into hell, with demons casting sulphur on their heads; 440 gs. (Sir J. Ramsden).

The sale which followed at Christie's, of Mr. Woodburn's pictures by the later Masters, only realised 885*l.* These are the prices of one or two leading features: Lot 192. A Classical Landscape, looking up a valley intersected by a river, crossed by a bridge, beyond which is a clear hilly distance; on either side are groups of noble trees, of rich foliage, a temple seen on the right; in the centre is a group of five figures dancing, a shepherd lying down playing on the pipe, and a male and female figure, seated, watching the dancers; goats are browsing around them; a gleam of light falls on the principal figures; by Claude; 122 gs. (Norton). 133. The Virgin kneeling in adoration over the Infant, in a very elaborate landscape, by Leonardo da Vinci; 130 gs. (Rutley). 136. The Diamond Claude—the Piping Herdsman. The landscape displays a simple pastoral scene, traversed in the middle distance by a river, which is bounded by highlands; an overshot water-mill stands on its banks; in the foreground of the picture are two cows and eight goats, two of which are playfully butting each other; the herdsman is sitting on the bole of a standing tree, playing a pipe. Signed. 300 gs. (Cockburn).

## SCIENCE AND INVENTIONS.

## MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—Thursday, June 14; John Bruce, Esq., in the chair. Among the donations of books were the concluding volumes, II. and III., of Mr. Hewitt's valuable work on ancient armour. Mr. Cole presented four proclamations, to be added to the society's already extensive collection. Mr. Sheppard exhibited a drawing of a celtic torque, also a drawing of a vase, found at Canterbury on April last. Mr. Howard exhibited a pedigree of the Calthorpe family on vellum; and a grant of arms to Robert Lee, of Quarrenden, A.D. 1513. Rev. T. Hugo exhibited a carved morse-ivory knife-handle of the 15th century. Mr. Ireland, by permission of Sir Percyvall Dyke, exhibited and described a curious bronze bowl of an early period, with its ornaments, dug up in April last, near to Lullingstone Park, Kent. The ornaments consist of sets of plates of metal, made to fit the bowl, in the form of roundels, pelta-shaped pieces, birds, stags, and other objects; which are decorated in a style combining the characteristics of Celtic and Anglo-Saxon work. Mr. Hart exhibited a beautiful deed on vellum, by which Queen Elizabeth appointed Sir Richard Lee Ambassador to Russia, in the year 1600. The deed was a fine signature of the Queen, and an initial letter E illuminated in gold. Mr. Spence exhibited a German drinking glass, bearing a coloured portrait of Paracelsus, and covered with sentences in Latin and German. Mr. Birch exhibited a paper impression of, and communicated remarks on, a tablet of the time of Thothmes the Third, lately found at Thebes. Rev. John Webb exhibited a halberd considered to have once belonged to the Protector, Richard Cromwell, and, in the course of a very interesting paper upon it, gave particulars of the family of Richard Cromwell, which he had had peculiar opportunities of acquiring.

GEOLOGISTS' ASSOCIATION.—In accordance with the recent resolution of the committee of this association to conduct occasional excursions to places of geological interest, several of the members visited Maidstone on Tuesday last. The party, which was accompanied by the President (the Rev. Thomas Wiltshire), Professor Tennant, and Mr. Bensted, first examined the extensive quarry belonging to the last-named gentleman in the neighbourhood of the town. This quarry is excavated in the Kentish ragstone, and, besides exhibiting many remarkable geological features, is interesting as having been the place in which were found the fossil remains of the iguanodon, described by Dr. Mantell, and now in the British Museum, and a restored model of which forms so conspicuous an object among the extinct animals at the Crystal Palace. The Charles' Museum was next visited, and the party had an opportunity of seeing the valuable collection of fossils formed by the late Mr. Charles. They then proceeded to Aylesford, and inspected a remarkable drift-bed and other interesting objects in the neighbourhood, and returned to town in the evening.

ZOOLOGICAL SOCIETY.—Tuesday, June 12, 1860; Dr. Gray, V.P., in the chair. Dr. Günther exhibited a specimen of what he believed to be a new British fish of the genus *Centrolophus*, which he proposed to call *C. Britannicus*. It had been obtained by Mr. Couch, at Polperro, and con-

sidered by that gentleman as *C. morio*. Mr. Sclater exhibited a "Bimaculated duck," shot in Scotland, and observed that it was now generally supposed to be of hybrid origin, probably between the wild duck and teal. Papers were read by Mr. R. F. Toms, "On *Didelphys Waterhousii*," and by Mr. Gould "On twenty-two new species of Humming Birds in his Collection." The latter paper was the result of a thorough examination made by Mr. Gould of his large collection of *Trochilidae* preparatory to the completion of his monograph of that interesting family. Mr. Sclater pointed out the characters of a new Manakin, proposed to be called *Pipra heterocerca*, from the brim of the Amazon, and of a new Tyrant-bird from the island of St. Thomas, for which the name *Elainea Rüsi* was suggested. Dr. Gray communicated some notes on the African species of freshwater Testudinata with hidden feet belong to his genus *Emyda*. Dr. Günther described some new reptiles and fishes contained in a collection made by one of M. Sallé's correspondents in Southern Mexico. A paper was read entitled "Descriptions of new Shells from the Collection of Hugh Cumming, Esq., by Temple Prime, of New York."

**A NEW SEDATIVE.**—The *Journal de Chimie Médicale* contains the following remarkable account of the discovery of a powerful sedative in cases of neuralgia, by Dr. Field: Some time ago that gentleman was induced by a homœopath to put two drops of a solution, supposed to be diluted to the first degree, on his tongue, in order to try its effect. After the lapse of about three minutes he felt a sensation of constriction at the base of the neck, then violent singing in the ear, while his forehead became covered with abundant perspiration; he then was seized with uncontrollable fits of yawning, and remained senseless for several minutes—his head fell back, his lower jaw sank down powerless, he became extremely pale, and for two minutes his pulse was silent. The homœopath, perceiving these symptoms, was terrified, thinking he had unconsciously committed a murder. Stimulants, however, brought Dr. Field to consciousness again; but he continued to feel a headache for half an hour after, with a sensation of pressure at the epigastrium, and general weakness. These symptoms disappeared in the course of that time. It was evident that the substance employed was a powerful poison, and that it had not been sufficiently diluted; and it turned out to be nitrate of oxide of glycine, a substance obtained by treating glycerine at a low temperature with sulphuric or nitric acid. One drop mixed with ninety-nine drops of spirits of wine constitutes the first dilution. Dr. Field was immediately struck with the idea that he had experienced the effects of what, at a much weaker dose, must be a useful sedative of the nervous system, while the homœopath was overjoyed at having discovered what he conceived to be a powerful remedy for apoplexy. After various trials on animals, Dr. Field at length resolved to test this new remedy on patients. He did so first on a lady sixty-eight years of age, who had long been suffering from neuralgia, which returned at intervals of three hours, and had resisted every remedy known, such as ammonia, assafœtida, chloroform, &c. The fourth part of a drop of the above solution being administered, she was at once relieved; but some of the symptoms experienced by Dr. Field being felt by her also, she discontinued the remedy, but her sufferings soon obliged her to have recourse to it again, and she was completely cured. It has since been tried in cases of headache and dental neuralgia with equal success.—*Galignani's Messenger*.

**FRENCH ACADEMY OF SCIENCES.**—At the last sitting M. Delaunay presented a note which he had just published in the *Connaissance des Temps* for 1862, on the value of the secular acceleration of the moon calculated by Poisson's method, observing that the attacks his calculations had been exposed to (by M. Leverrier) obliged him to demonstrate the exactness of Mr. Adams's correction, and concluding with the hope that some astronomer would be kind enough to repeat the calculation in order to confirm its correctness.—M. Matteucci communicated some experiments of his on the torpedo, from which he deduces the following conclusions: 1. That the electro-motive power of the organ of the torpedo exists independently of the immediate action of the nervous system. 2. That its power increases considerably for a certain time when the nerves of the organ have been successively excited several times, so as to obtain a certain number of discharges. 3. That its power is independent of the gaseous medium in which it may have been left for twenty or thirty hours.—M. Séguin sent in an account of certain experiments he had made, as the Regent of France had done before him in the last century, to test the truth of the alleged capacity of toads to live imbedded in artificial stones without air. He stated that he had been engaged for many years in such experiments, and that he had found toads alive and well after having kept them for ten years imbedded in plaster. Some fifteen years ago he had imprisoned a large number of such creatures in lumps of plaster, but in consequence of changes effected in his house all these lumps except two had somehow disappeared. Considering his advanced age, M. Séguin was desirous of preventing these two from being lost also in case of his death, and he therefore proposed that they should be opened in the presence of the Academy.—M. Flourens announced the death of M. Andreas Retzius, an eminent naturalist and philosopher of Stockholm.—Professor Jacobi, of St. Petersburg, sent in a note on the necessity of taking a new force into account in treating of questions relating to celestial mechanics, or the motion of heavenly bodies. This new force, in a word is *repulsion*, and M. Jacobi thus enunciates his proposition: "In any system of bodies, every change of position gives rise to forces always in the inverse direction of the motion of the bodies themselves; these forces are repulsive if the bodies approach each other, and attractive if they move away from each other."—*Galignani*.

#### MEETINGS FOR THE ENSUING WEEK.

MON. ....Geographical. 8½. 1. Capt. R. W. Torrens, "Journey to Fort Simpson, Queen Charlotte Islands." 2. Capt. Palliser and Dr. Hector, "Latest Explorations in British North America." 3. Professor W. Jameson, "Journey from Quito to Cayenne."  
TUES. ....Horticultural. 1. (at South Kensington Museum). To Elect Fellows and Ballot for Plants.  
Medical and Chirurgical. 8½.  
Zoological. 9.  
WED. ....Society of Arts. 4. Anniversary.  
THURS. ....Royal Society Club. 6. Anniversary.

#### ARCHÆOLOGICAL ITEMS.

**DISCOVERY OF ANCIENT RELICS.**—During the excavations at the City of London Gas Works, Whitefriars, for the purpose of erecting a new gasometer, the workmen have discovered, at a depth from fourteen to sixteen feet, some very interesting relics of the thirteenth, fourteenth, fifteenth, and sixteenth centuries, consisting of spurs, with ornamental rowels, and ancient keys, knives and spoons, scissors, a crucifix of the fourteenth century, as worn on the dress by monks of that period, curious pointed shoes of the reigns of Edward III. and Richard III., together with some saddle trappings, all in an excellent state of preservation; a lady's gold finger ring, set with a small ruby; silver coins of Richard III.; a sixpence of Elizabeth; some Nuremberg or Jetton tokens; a few fragments of ancient pottery, one piece of Roman, bearing initials at the bottom of N.A.M.I.L., C.R., also some brass pins, and needles, and wire. These remains have been dug up considerably below the foundation of old walls come in contact with by the workmen; and upon a close examination of the earth and locality, the probability is that at some distant period the spot was washed over by the Thames.

**ARCHÆOLOGICAL DISCOVERY AT BEAUGENCY (LOIRET).**—The French correspondent of a contemporary states that some workmen, employed in excavating the side of a hill at Beaugency, were surprised by a fall of earth mixed with cinders, charcoal, and calcined bones, from a pit, the wall of which they had destroyed. At the bottom of the heap they found a vase in a good state of preservation, which they broke, hoping to find coins in it, but were disappointed. Shortly afterwards, twenty-three similar pits were successively discovered, and the fragments of urns which they contained were smashed and dispersed. One vase only, which is now in the Orleans museum, was saved by the care of M. Desjoubert, notary of St. Ay, who put the pieces together. This discovery threatened to be for ever lost to science for want of some one who could appreciate it, when chance brought the Viscount du Faur du Pibtae to the spot. The Viscount, who has made Gallo-Celtic remains his study, heard of the pits of Beaugency. He went to the spot, examined the workmen, and soon began to suspect that he had under his eyes a real Celtic cemetery. Through the intervention of the Mayor of Orleans, he was enabled to superintend in person certain excavations. New pits were opened, and his conjectures were changed into certainty. The whole present analogous characters; all have an average breadth of 50 inches, and a depth of 3½ yards; all contain a mixture of earth, cinders, and calcined stones, underneath which is constantly found the jaw-bones of pigs, and the bones of other domestic animals; then occur fragments of vases, like flower-pots narrowed at the top; finally, all these pits terminate in a small circular hole, hollowed like a basin, and destined to bear the cinerary urn. The Celtic cemetery of Beaugency is one of three important archaeological discoveries made of late years in the department of the Loiret. The two others were the Roman city explored by M. Marchand, near Ouzouer-sur-Trézée, and the Gallo-Roman baths of Montbouis.

M. AUGUSTE MARIETTE, an eminent French archaeologist, writes from Egypt that he has discovered the remains of a large palace in granite in the immediate vicinity of the Sphinx. He takes this palace to be that of Chephrem, who built the great pyramid. No less than seven statues of this prince have been found in the palace.

#### MISCELLANEA.

**THE SUCCESSOR** to Mr. Glover in the office of Queen's Librarian is Mr. Bernard Woodward, of Bungay. Mr. Woodward is known as a gentleman of high attainments, an active and thoughtful man of letters. He was strongly recommended for the librarianship of the London Library when the post was vacated by Mr. Donne, and of the numerous candidates the choice at last lay between him and Mr. Harrison. The family of Mr. Woodward has already contributed to the higher and more intellectual branches of the public service—one of his brothers, Mr. S. P. Woodward, now filling an important post in the Geological Department of the British Museum.

The *Illustrated News of the World* says: "A curious story is told about the editor of one of the chief London periodicals. Though he is a fluent writer, his knowledge is somewhat limited. Lately he opened an atlas in the presence of some friends of his. He complained that the maps were very imperfect. He knew that there was a King of the Two Sicilies, yet he could not find more than one, and in the island of Sicily itself he was disappointed at not being able to see the city of Naples! This man who knows so much about geography, yet pretends to instruct hundreds of thousands in political philosophy!"

The Ven. Archdeacon Mackenzie, Bishop designate of the "Oxford, Cambridge, and Dublin" Mission to Central Africa, proposes to leave England early in October. The Mission will comprise the Bishop and his two sisters, six clergymen, a medical man, and a body of artificers and labourers. About 10,000*l.* has been raised to prosecute the work, but double that amount is required. The Bishop of Oxford, in company with Lord Brougham and Archdeacon Mackenzie, has, within the last few days, attended public meetings in Manchester, Liverpool, and Leeds, and has spoken on behalf of this Mission. Canon Clifton, and the Rev. R. Cresswell, of Worcester College, were among the speakers at the Manchester meeting.

At the Session of Council of University College, London, on Saturday last, votes of thanks were passed to Lord Brougham for his able and effective advocacy of the interests of the hospital as chairman at the dinner in aid of its funds on the 6th of June, when the collection amounted to 2850*l.* Also to the following benefactors, for the support rendered to his Lordship on that occasion, and for their generous and munificent donations, viz.: Mr. John Pemberton Heywood, 500*l.*; Messrs. Jaffray (father and son), 500*l.*; Sir Francis H. Goldsmid, Bart., M.P., 200*l.*; Mr. Joseph Mason, by Messrs. Coutts and Co., 200*l.*; Mr. John Drewitt, 100*l.*; Mr. Frederick Goldsmid, 100*l.*; Colonel Samuel Long



50l.; Mr. J. J. Lister, 50l.; Dr. Parkes, late professor, 50l. At the same session Mr. Edward Spencer Beely, M.A., late of Wadham College, Oxford, and now Principal of University Hall, London, was appointed Professor of History; and the Atkinson Morley Surgical Scholarship of 45l. per annum for three years was conferred on Mr. Isidore B. Lyon. Notice was ordered to be given to the students that a direct appointment in the Madras army had been placed at the disposal of the Council by a former member of that body, one of the late directors of the East India Company.

A late *Gazette* contained a notice from the Council-office describing various statutes which have been framed by the Cambridge University Commissioners for the future government and regulation of the College of the Holy Trinity. One month is allowed to petition her Majesty in Council against any of these statutes. Other statutes are published which refer to the conversion into Exhibitions of the Scholarships at St. John's College, founded by the Duchess of Somerset in 1682; for the maintenance of discipline at St. John's College; to Bishop Otway's Scholarships, the Rev. Richard Carr's Fellowships and Scholarships, the Rev. Thomas Wilson's Scholarships, Mr. William Petyt's Scholarships, Mr. Sylvester Petyt's Scholarships, and the Statutes of Sidney Sussex College.

A meeting of the Commission for Organising the Fourth Session of the International Statistical Congress, to be held in London next month, under the auspices of her Majesty's Government, has taken place. The Organisation Commission, upon a report prepared by Dr. Farr, decided upon dividing the Congress into six sections for the purpose of considering the various subjects which will be included in the programme—namely, Section I., Judicial Statistics; II., Sanitary Statistics; III., Industrial Statistics—two branches, Agriculture and Mining; IV., Commercial Statistics; V., Census, and Military and Naval Statistics; and VI., Statistical Methods. It is proposed to invite Lord Brougham, Lord Shaftesbury, Earl Stanhope, Lord Stanley, M.P., Mr. Hutt, M.P., and the Master of the Mint to act as presidents of sections. The opening of the Congress was fixed for Monday, July 16, and the sittings will be continued over the five following days. The meetings will be held in Somerset-house, in the large hall of King's College, and other portions of that establishment, and the apartments of the Society of Antiquaries, the Geological Society, and the Astronomical Society.

The cost of the schools aided by the Government, 5387 in number, with 808,036 scholars in them, is borne as follows: On an average there is paid for each scholar about 18s. 6d. a-year from local sources, 43 per cent. of which was supplied in 1859 by the school fees; 72 per cent. of the scholars are paying less than 3d. a-week, and the Education Committee of the Privy Council remark in their report that they doubt whether to so great an extent as this the parents are able to pay more than 2d. a-week, and that the less eleemosynary a school the better, so long as the means of ordinary labouring men are not exceeded. Of the public grant the sum spent on direct education amounts to 11s. 6d. a scholar, making the direct cost of education about 30s. a-year. Besides this, there is the expenditure for inspection and in training teachers, amounting to nearly 4s. 8d. per scholar to be taught, of which all but 8d. is paid by the Government; and, if we add 5 per cent. on the capital sunk in land and buildings, it will bring the cost to a total of 40s. a-year per scholar, of which the State provides 17s. But the Council say, in reference to this last item, that the average cost of the last few years has been fictitiously swollen by the exaggerated value usually put upon sites purporting to be given as voluntary contributions.

According to arrangement, a crowded and uproarious public meeting of the ratepayers of the parish of Marylebone took place in the theatre of the Marylebone Literary and Scientific Institution, Edward-street, Portman-square, pursuant to a requisition according to the provision of the Public Libraries Act of 1855, to determine whether the said Act should be adopted in the parish of St. Marylebone. Mr. Hallam (vestryman) moved the following resolution: "That this meeting repudiates the present attempt to introduce the Public Free Library Act—1st, because it is a misnomer to call that free which must be supported by taxation; 2nd, because this meeting has been convened in the morning for the avowed purpose of preventing those persons whom it most concerns, namely, the working classes, from attending. This meeting, therefore, resolves not to adopt this Free Library Act." Mr. J. S. W. Herring seconded the resolution in support of it. Dr. Collyer moved as an amendment that the Public Libraries Act be adopted, which was received with groans and hisses, and in the mover's attempt to address the meeting he was assailed by all sorts of cries, such as "Go home to your mother," &c., and could not be heard. The amendment was rejected, ten votes only being recorded in its favour, and the resolution was carried unanimously amidst loud and prolonged cheering. A vote of thanks to the chairman closed the uproarious proceedings.

A writer in the *Illustrated Times* says: "From three or four different quarters I have received communications calling attention to the advertisement of a medical journal which appeared last week, holding out as an inducement to purchasers, among other contents, a paper on 'The Last Hours of Mr. Albert Smith.' Surely a more scandalous and indecent announcement has rarely been made! If there be one place the sanctity of which should not be invaded by the paragraph-monger, and which should be kept closed to all except those in whom we repose affection, and those professional friends in whose honour no less than their skill we confide, it is the sick-chamber. To the credit of the British medical profession it must be stated that this confidence is rarely violated; but in this instance there must have been a most flagrant violation of trust. Had the case been one peculiarly interesting to medical readers (and it is not believed that there are any grounds for such an idea), it might have been reported as that of A.B., and the end would have been fulfilled; but here the dead man's name is given at full length, and his various phases in his 'last hours,' the expression of his countenance, his own statement of his sensations, and the medicines administered to him, are all chronicled with frightful exactitude. One can imagine these details being furnished to the journal in question by an unknown apothecary, anxious to puff his own name as attending upon a well-known public character; but that an

editor should have been found possessing sufficient bad taste to insert the communication is scarcely credible. The article has been extensively copied into the provincial and into some metropolitan journals, and it is easy to picture the distress of those whom the subject of its comments has left behind; it would not have been alluded to here but that it is fitting some public protest should be made against the horrible practice. This is, it is believed, the first time that such a painful and offensive revelation has been made; it only needs the expression of public opinion to cause it to be the last."

An American correspondent says: "A new Arctic expedition sailed from New London, Connecticut, on the 29th ult., on board the barque *George Henry*. The expedition is not very numerous, for it consists only of Mr. B. F. Hall, of Cincinnati, and his Esquimaux guide, Cud-la-ja-ah. Mr. Hall, who lately resided in Cincinnati, intends to leave the vessel in which he sailed at Sussex Island, taking with him a large boat, which has been constructed expressly for him, and with which he designs to make explorations in the region lying between Cape Willoughby and the entrance to Fury and Hecla Strait. A crew of five Esquimaux, which he will select at Sussex Island, will assist him in his researches. Mr. Hall hopes to obtain further traces of the party which went with Sir John Franklin. Mr. Cornelius Grinnell, of New York, Mayor Harris, of New London, and some of the prominent citizens of that place, went down the harbour with Mr. Hall, and returned on the tug which towed the vessel to sea."

A St. Petersburg paragraph says: "Professor Tischendorf has returned to our capital, in consequence of the fortunate literary explorations which he accomplished in the East in the course of last year. In compliance with the Imperial command, he has delivered up to the library of the Court and State his collection of old MSS. in ten languages; and his collection of Greek and Egyptian antiquities he has in like manner sent to the Imperial Academy of Sciences. As respects the MS. of the Holy Scriptures, from Mount Sinai, the Professor has been instructed by the Emperor to proceed without delay in its publication, in a style worthy of its importance. The text will be printed in three volumes folio, in a character exactly similar to the original, and cast expressly for the purpose. A fourth volume will contain, in the Latin language, the notes of the editor on more than 7000 passages which have undergone old corrections, together with a notice respecting the history of the MS., its high antiquity, and critical worth. Twenty photographic tables will accompany the work, which will be published at St. Petersburg in the course of 1862. A separate and cheap reprint of the text of the New Testament will appear immediately after, at Leipzig; and this portion forms the most important part of the MS. which has excited in so high a degree the curiosity and interest of the Christian world."

## CORRESPONDENCE.

### WHO WERE THE ASSASSINS? TO THE EDITOR OF THE CRITIC.

SIR,—The following extraordinary paragraph appeared in the *Athenaeum* of June 9th:—"We may notice here that there is a tendency in every book nowadays to correct early impressions, and all our histories will soon be in want of rewriting. In the good old period, we used to be told that the name of the famous sheik Al-Hashishin meant 'the old man' or 'the old man of the mountain.' Here is another reason for the appellation borne by the chief of the tribe known to us as Assassins." Then follows a quotation from "The Seven Sisters of Sleep," wherein, upon the authority of De Sacy, Lane, and others, its origin referred to indulgers in the intoxicating hemp. Can it be possible that the writer in question does not know that Sheikh *per se* signifies "old man," and that Djebel, Gebal, or Jebel is synonymous with "mountain," as is evident from the appellation given to that peak of the mountains of Lebanon known as "Jebel-es-Sheikh," which signifies literally "the mountain of the old man"? By what metamorphosis the writer in question can convert Al-Hashishin into "mountain" I am at a loss to surmise, and I imagine it would puzzle any Oriental scholar to determine. The position of Alamut, where the Chief of the Assassins established himself, in the midst of a mountainous region, caused that prince to receive the title of Sheikh al Jebal, or Prince of the Mountains; and the double sense of the word Sheikh, which means both "prince" and "old man," has occasioned Marco Polo and others to call him the Old Man of the Mountain; but this has no reference whatever to the meaning of the title "Sheikh al Hashishin," the origin of which may be traced undoubtedly to the intoxicating preparation of hemp, still known in the East by the name of "hashish," those who indulge in it being called to this day "hashishin." Did the writer of the stricture above named never read the memoir of M. Sylvestre de Sacy on the Dynasty of the Assassins, presented to the Institute of France, July 7, 1809? Or did he wilfully ignore it for the purpose of setting up a straw, that he might enjoy the honour of combating and knocking it down again? Trusting that you will oblige me by inserting the above, in which I have studied brevity, so as not to occupy more than necessary of your valuable space, I am, Sir, yours, &c.

OURISK.

THE LATE G. P. R. JAMES.—"A very interesting incident" (says a daily contemporary) "in the life of the late eminent novelist has been told to us by one of his oldest and most intimate literary friends, and it speaks so highly in favour of the late Mr. James's generous and honourable disposition, that it ought not to be reserved only for private relating. When Mr. James was a young man his cousin was about to marry the daughter of an eminent lawyer of the time, and the title-deeds of this gentleman's entailed property were, at the request of the father of the young lady, submitted to his examination. The keen lawyer discovered that the parents of the gentleman, although moving in the best society of London, had never been married. Mr. James was made acquainted with this awkward fact, and at the same time informed that he himself was the heir-at-law. The match was about to be broken off, and much distress occasioned on every side, when Mr. James, having quietly taken possession of the property, went at once to the unhappy young man, his relative, and conveyed to him the whole of the property, which amounted to a very handsome independence."

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TO BE DISPOSED OF immediately, at Cuckermouth, one of the best Market Towns in Cumberland, a Printing and Bookbinding BUSINESS, established many years and now in full working order. The entire cost about 300l., the principal portion of which may remain on the Stock. The proprietor retires on account of a recent death in the family.—Apply to J. NAISBIT, Market-place, Cuckermouth.

### BOOKS AND BOOKSELLING, &c.

[Publishers and Booksellers who have facts or announcements which they may wish to appear in this department of the **BOOKSELLERS' RECORD** AND **TRADE CIRCULAR** will oblige by forwarding them (if possible, not later than Thursday) to the office, 10, Wellington-street, Strand, W.C.]

MR. T. HODGSON is adding to his Novel Library Captain Curling's "Julian Mountjoy."

MR. GLADSTONE has accepted the dedication of Professor Leone Levi's disquisition "On Taxation," just published by Messrs. J. W. Parker and Son.

THE MESSRS. ROUTLEDGE are about to publish a copyright English edition of Alexandre Dumas' *Memoirs of Garibaldi*.

MR. L. BOOTH is just publishing a new novel, "The Long Run," by Dr. Owgan, author of "Out in the World."

MR. CHARLES DARWIN, the author of "The Origin of Species," figures as a subscriber to the Garibaldi Fund.

MESSRS. TRÜBNER AND CO. are about to publish a new work of Mr. Charles Reade, with the piquant title, "The Eighth Commandment."

MR. C. T. WHITFIELD is just publishing a third series of "Poems by L."

MR. BURTON, of Ipswich, announces that he will add to his Run-and-Read Library "Mary Bunyan," a story by S. R. Ford.

MESSRS. A. AND C. BLACK are publishing a second thousand of Principal (late Professor) Forbes's personal narrative, "The Tour of Mont Blanc and of Monte Rosa."

"FROM HAY-TIME TO HOPPING" is the title of the new work by Miss Coulton, the authoress of "Our Farm of Four Acres," preparing for immediate publication by Messrs. Chapman and Hall.

MESSRS. CASSELL, PETER, AND GALPIN are adding to their useful little series of Manuals a "Handbook of Business," the object of which is to explain the various terms and technicalities used in business.

IT IS ANNOUNCED that Mrs. Jameson's "Life of Christ and John the Baptist," completing the series of *Legendary Art*, will be published under the care of Lady Eastlake.

CAPTAIN MAYNE REID's graphic pen seems in request. *Chambers's Journal* is about to publish a new serial tale by him, to be entitled "The Wild Huntress."

THE LONG TALKED-OF RIVAL to *Punch* is at last announced as to appear positively on the 7th of July. "The British Lion" is to be the title of our new "facetious contemporary."

SIR BERNARD BURKE, we are happy to be able to state, has just ready for publication a second series of his "Vicissitudes of Families," the first series of which was so very interesting, popular, and successful. The publishers are the Messrs. Longman.

A SHEET OF PAPER FOUR MILES LONG.—A sheet of tissue paper has been exhibiting at Colyton, Devonshire. It measures in length four miles, and in breadth six feet three inches. The weight of it is but 196lbs. It was manufactured in twelve hours.

MESSRS. HALL, VIRTUE, and Co. are publishing (appropriately and seasonably) a new and cheaper edition of the "Pictures from Sicily" of the late lamented Mr. Bartlett, the well-known author of "Walks about Jerusalem."

"ONCE A WEEK" has produced *Once a Month* (each number of which is to contain an original tale, that of the opening number being contributed by Captain Mayne Reid), and *All the Year Round* is giving birth to a periodical, of undefined aims as yet—*All Round the World*.

MR. RITCHIE'S NEW WORK, which, as we lately intimated, was to have been entitled "Town Talk," now appears as "About London;" Mr. Maxwell, the proprietor of a present or past publication, styled "Town Talk," having apparently objected to the use of the same title.

A NEW WORK "On the Treatment of Patients after Surgical Operations," by Mr. James Paget, F.R.S., Surgeon-Extraordinary to the Queen, and Assistant-Surgeon to St. Bartholomew's Hospital, is preparing for publication by the Messrs. Longman.

NO. I. OF "DUFFY'S HIBERNIAN MAGAZINE," the design of which we sketched in a previous publication, will appear on the 1st of July. The name of the publisher, Mr. James Duffy, of Dublin, is a guarantee for the conduct of the new periodical. Among the contributors are Wm. Carleton, C. P. McCarthy, Thomas D'Arcy Magee, &c.

A POET-SCHOLAR takes advantage of the Volunteer Rifle movement to bring out the 5th and 6th books of the *Iliad*, in English heroic verse, and dedicate them to "the Volunteer defenders of our country." Book V. he entitles "The prowess of Diomed," and Book VI. "The parting of Hector and Andromache"—the latter a little pathetically suggestive.

IN NOTICING THE "REMINISCENCES OF A CLERGYMAN'S WIFE," edited by the Dean of Canterbury, and just published by the Messrs. Rivington, the *Clerical Journal* gives the following hint respecting its authorship: "We may safely conclude that the 'Clergyman's Wife' is Mrs. Alford, for the Dean says that the scenes and incidents described in this volume have mostly come under his own knowledge."

A CONTRIBUTION of more than usual interest to the literature of the Italian question is, we understand, to be published early in July, by Messrs. Hamilton, Adams, and Co. It will be entitled "Italy in Transition: Public Scenes and Private Opinions in the Spring of 1860," illustrated by Official Documents found in the Papal Archives of the Revolted Legations. The author is the Rev. William Arthur.

MESSRS. J. W. PARKER AND SON have in the press a personal narrative of a section of the Indian mutiny, and of which report speaks so favourably, that, after all that has been written and published on the memorable outbreak, it is likely to be found acceptable. The title of the volume is "The Mutinies in Rajpootana," and the author is Mr. J. T. Pritchard, late of the Bengal army.

MESSRS. M'GLASHAN AND GILL, of Dublin, are publishing, from the pen of Mr. G. E. Powell, an "Official Railway Handbook for Bray, Kingstown, and Killiney, with Day-tours in the County of Wicklow." The construction of the Dublin and Kingstown Railway has opened up and made accessible, to a novel extent, the beautiful localities through which it runs; and to meet the literary want thus created, this handbook has been prepared by Mr. G. E. Powell, who has already contributed extensively to the descriptive topography and biography of his country.

IF WE ARE TO JUDGE from the reception accorded by the American press to the opening volume of the Transatlantic publisher Mr. Charles B. Norton's new series of European Handbooks for Travellers, it is not likely to supplant Mr. Murray's excellent Handbooks in the American market, where they have a large and steadily-increasing sale. The volume is a general one, professing to give American travellers correct information respecting noted places in the Old World tour, with directions how and at what rate to live. The execution seems to be wretched. Of course the first requisite in a guide-book is accuracy; Mr. Norton's volume is condemned as full of errors in geography, topography, and even typography and orthography.

MR. L. CONTANSEAU, Professor of French Literature in the Royal Indian Military College, Addiscombe, author of the "Practical French and English Dictionary," a "Compendious French Grammar," and other well-known elementary books for the use of English scholars studying the language, literature, and history of France, has completed a new work in continuation of the same series, which will appear in June, under the title of "Précis de la Littérature Française, depuis son Origine jusqu'à nos Jours." Like Mr. Contanseau's "Abridgment of French History," this work is principally intended for the use of schools; but it is more especially planned to facilitate the efforts of pupils graduating for competitive examination under the Oxford Middle-class System. The publishers are the Messrs. Longman.

CALDER ELIOT AGAIN. We have received the following note from the author of the new poem, the "Dawn of Love":—"SIR,—In your last week's issue, I observe a letter has been received by you from Miss Eliot, of Calder, disclaiming the authorship of my poem, the 'Dawn of Love.' I can see no sufficient reason why I should be so frivolously dragged before the public; on the same grounds, we may have a 'Miss Campbell of Calder' coming forward, when next Calder Campbell publishes a poem, with a similar disclaimer. At the same time, if Miss Eliot's memory were to serve her faithfully, it would recall peculiar circumstances under which she, many years ago, saw the poem referred to while in MS.—I am, Sir, yours, &c. CALDER ELIOT.—London, June 18, 1860."

"WE SEE WITH MUCH REGRET," says the *Publishers' Circular*, "that the new American Tariff, which has passed through the House of Representatives, enacts an alteration in the duty upon the import of books from 8 per cent. *ad valorem* to 15 cents per pound weight. This is, practically, to double the duty; while on all the cheapest works, such as 'Chambers's Cyclopædia' and 'Cassell's Bible,' it can hardly fail to amount to a prohibition. It is some months since we called attention to a movement in favour of such a change. Our remarks drew forth a somewhat indignant denial at the time, and we certainly hoped that we had overrated the strength of the agitation. We trust, however, that there is time before the measure becomes law to reconsider the matter; and that our friends across the Atlantic will not persist in a step as little in accordance with the spirit of the age, as we believe it to be opposed to the true interests of the people of the great republic."

MR. EDWARD WALFORD, the well-known editor of the "Shilling Peerage," "Shilling House of Commons," &c., and of the recent elaborate account of county families, has undertaken the editorship of the "Court News and County Families' Chronicle," a specimen of which, under the new management, is before us. It is very neatly printed, and got up with a due regard to variety of interest. We observe that it is soon to publish an elaborate biography of her Majesty. From the article of "Town Gossip," by the editor, we extract the following passage on "The Club," the club of Johnson, Burke, and Reynolds:—"In these days the term club usually implies a magnificent stone building in Pall-mall or St. James'-street, by Smirke or Barry. But there still remain one or two of the old houseless clubs with which our grandfathers were familiar. Amongst others, there is one which so far transcends all others, both in antiquity and in old associations, that it has all along maintained the name of 'The Club' *par excellence*. To it Dr. Johnson, Boswell, and the other wits and literati of his day belonged, and it has retained an apostolical succession of great names down to the present day. It is very small and select, and a single black ball excludes. A year or two since it numbered amongst its members Hallam and Macaulay, and they were among the constant attendants at its dinners, which take place twice a month during the Parliamentary season. Byron and Scott were not members of 'The Club' in their day, because they were not usually domiciled in the great metropolis; and poets and historians who prefer the retirement of the country to the bricks and mortar of London are still excluded from its festive gatherings. 'The Club,' however, though unknown to fame, still holds its assemblies, and embraces most of the representative men of the age, such as Mr. Stirling, Professor Owen, Dean Milman, &c. The custody of the books and archives of the club rests with the Secretary, Dr. Milman, the venerable Dean of St. Paul's, who takes great pride and pleasure in showing to literary friends the valuable collection of autographs which those books contain. Some of the signatures bear evident token of having been written after dinner, and there is a tremulousness about Bozzy's signature which is most characteristic of the man."



THE MESSRS. LONGMAN will shortly publish a new and greatly improved edition of "The Artisan Club's Treatise on the Steam Engine, in its application to Mines, Mills, Steam Navigation, and Railways," edited by John Bourne, C.E. The work has been almost entirely rewritten by Mr. Bourne, and comprises an account of the recent discoveries respecting the nature of heat, and particulars of the most important modern improvements in boilers and engines, including examples of the most approved forms of apparatus for superheating the steam, and of the most noted engines for working with economy of fuel. A number of new plates and woodcuts have been added and substituted; an appendix has been introduced containing a large number of useful tables, practical specifications, and other important data; and the whole information which the work contains has been brought down to the present state of engineering science, so as to afford an accurate reflex of the most advanced condition of engineering practice in this country, so far as relates to the subject of the steam engine in its various adaptations to mines and water-works, to mills and to locomotion, and to the numerous miscellaneous purposes to which the steam engine is now applied.

EARLY IN JULY is to appear No. I. of a new weekly journal, printed and published in London, in the living language of the Greeks, *O BELLINIS ASTRO* (*The British Star*), for circulation throughout Greece, Turkey, the Principalities, Serbia, Montenegro, Albania, Asia Minor, Egypt, Coast of Syria, Ionian Islands, and South Russia. It is to be illustrated with engravings, and the political part will comprise a record of the discussions and proceedings of the Legislatures of Great Britain, America, France, &c., as fitted to promote the cause of constitutional liberty among the Greeks. Among its other features promised we note that the *British Star* will contain a regular report of select judicial proceedings, which is intended to furnish illustrations of the romance of life, besides presenting specimens of forensic eloquence. The great object of the *British Star*, the prospectus informs us, will be to promote the interchange of authentic and accurate information between the East and the West; and we gather from the same source the intimation that the Greek and Oriental Steam Navigation Company guarantee the continuation of the *British Star* for the space of at least two years.

MESSRS. J. W. PARKER AND SON are just publishing the long-announced third volume of the History of England during the reign of George III., by Mr. Massey, M.P. The following extract from Mr. Massey's preface to the new volume augurs well for its interest: "In preparing this volume," says Mr. Massey, "I have been much aided by information derived from private sources. The late Mr. Edward Hawke Locker, a Commissioner of Greenwich Hospital, about forty years since, with the sanction of the Royal Family, and with the assistance of many distinguished persons, collected voluminous materials for a life of George III. The progress of the work, however, was stopped, by the interposition of Lord Liverpool, then at the head of the Government, who thought the time had not yet arrived for such a publication. Mr. Frederick Locker has kindly placed at my disposal the papers collected by his father for the important work which he had undertaken; and I have thus been enabled to obtain much curious and interesting information, relating both to the public transactions and the secret history of this reign. Lord Bolton has likewise permitted me to refer to the extensive correspondence of his grandfather, the first peer, who was for many years in office, and in confidential intercourse with Mr. Pitt, especially during the earlier years of his administration. I have also had access to other private collections; but contemporary sources of information, unless corroborated by other testimony, cannot safely be relied on. Party prejudice, credulity, and general inaccuracy, without wilful misrepresentation, which perhaps rarely occurs, are sufficient to mislead those who do not advance with vigilance and caution in the search for historical truth."

THE FOLLOWING LITERARY GOSSIP is from the correspondence of the *New York Times*: "The principal contributors to the *Cornhill* are Anthony Trollope, who is writing 'Framley Parsonage' in its pages; George Sala, the biographer of Hogarth; Big Higgins, Monckton Milnes, Billy Russell, of Crimean Correspondent fame; Dallas and Oxford, of the *Times*; G. H. Lewes, who is writing the 'Animal Life'; Mrs. Gaskell, Sir John Burgoyne, Sir J. Bowring, Capt. Allen Young, Dasent (second editor of the *Times*), and a host of smaller fry. The paper called 'Little Scholars,' in the current number, was written by Thackeray's eldest daughter—her first attempt at literary composition; it is pretty, but bears traces of being touched up by the paternal hand—as Thackeray himself once said to Peter Cunningham, who was proudly pointing to some anonymous article as his writing, 'Ah! I thought I recognised your hoof in it.' With the exception of Dickens and Thackeray, perhaps Anthony Trollope is making more money than any English novelist. He has a situation in the Post-Office, which brings him over eight hundred a year; he gets a thousand guineas for his 'Framley Parsonage,' and, in addition to this, has just completed and published a novel with

Chapman and Hall; beside all he is making by his reprints and new editions. Some of his literary friends want him to give up the Post-Office and devote all his time to novel-writing; but he wisely looks upon his official position as a source of certain income, and intends to stick to it. *All the Year Round* goes bravely on, floated by Wilkie Collins's capital story of the 'Woman in White,' and by Dickens's occasional papers of 'The Uncommercial Traveller.' The great C. D. is in excellent health and spirits, but he is beginning to sicken of London, and wishes to live entirely in the country; therefore a large board announces that his town mansion, Tavistock House, is to be sold, while he purposes spending all his days at his rural residence, Gadshill place, near Rochester, on the top of Falstaff's Gad's Hill, celebrated by Shakespeare. His oldest son, Charles, who has been for a long time in Baring's house, is going out to Hong Kong on the 20th to qualify himself as a China merchant and tea-taster; and last week a farewell dinner was given to him by his friends, some forty of whom were present, at the Freemasons' Tavern. Blanchard Jerrold was in the chair, and an excellent and feeling speech was made by Dickens *père*, and a very humorous one by Robert Keeley, who responded to the toast of 'The Stage.'

THE MESSRS. LONGMAN have recently issued an interesting account of the Chorleywood Association for the Improvement of the Labouring Classes, of which Mr. William Longman, of Paternoster-row, is treasurer. We gather from this document that the Association was commenced in 1855, and that its original object was to provide allotment-gardens for the labourers of the locality. Out of this sprang an annual bestowal of prizes for the best-grown vegetables, and then monthly evening lectures were given during the winter, which were so successful, that "on some occasions," we are told, "they drew an audience of 200 persons." "When the lectures," it is added, "were found to succeed, it was thought that an attempt might be made to induce those who were present to write reports of what they heard. Prizes, therefore, at first consisting of money, but afterwards of books, have been given to those who sent in reports of the lectures." Flower shows have been added to vegetable shows; a successful savings bank has also been established; and an annual supper, at which the promoters of the association meet the members, bestows a festive seal upon the whole. On the progress of education in connection with the association, we quote the following interesting statement: "This, as already stated, is promoted principally by the delivery of lectures, and by encouraging the habit of writing reports of them. The most popular lecture of the present season was, unquestionably, one delivered by the Rev. G. R. Gleig, on the Life of George Stephenson. Of this lecture nineteen reports were sent in. Many of them were of great length, and were extremely creditable. The most remarkable of the reporters is a man who works at farm labour at 12s. a week, who has a sick wife and several children. His reports often fill from twenty to twenty-five pages of note-paper; they are well written and well expressed; and there are several other reporters who acquit themselves remarkably well. Of forty-six persons who have sent in reports, seven are men above thirty years of age; eight are men between seventeen and thirty; five are under seventeen, but are at work; and five are schoolboys. There are also five women over twenty-five years of age; nine over fifteen; and seven school girls. The men, with the exception of one who is a groom, are all labourers."

THE IRISH SCHOOL-BOOKS AGAIN.—Mr. James Tilleard, F.G.S., formerly lecturer at the Government Training College, Kneller Hall, has reprinted (through the Messrs. Longman) his disquisition "On Elementary School-books," which originally appeared in the Transactions of the National Association for the promotion of Social Science. Mr. Tilleard's opinions on the character of the Irish Educational School-books are rather peculiar, but appear to be the result of careful investigation; and their present cheapness he considers a positive disadvantage. "The Irish reading books," he says, "were certainly a great advance at the time of their original publication, when the present educational movement was in its infancy; but, as compared with other reading books now in use, they cannot, as it appears to me, be considered to possess more than an average degree of merit. The Irish books on special departments of instruction have never, so far as I am aware, been considered to possess more than average merit, and, at the present time, they are certainly below the average. It is evident that the continued and increasing preponderance of the Irish books in the schools of Great Britain is mainly due to their extraordinary and altogether abnormal cheapness. The evil effects of the interference by the Government with the free action of trade are thus beginning to be practically demonstrated in the case of these books. This extreme cheapening of the Irish books is unjust to the authors and publishers of other school books, detrimental to educational literature, and prejudicial to education itself. It is unjust to the authors and publishers of other school books, for their works do not compete on equal terms with the works which have this advantage in the market. It is detrimental to school literature, for this unjust

competition deters men of talent and experience from writing new works for the use of schools. It is prejudicial to education itself, not only on this latter account, but because the books thus cheapened keep better books out of the schools. The evil effects of the unfair competition of the Irish books in the English market have rather been increased than diminished by throwing open the copyright in them to the trade generally. Had the Government sold the copyright to some one publishing firm, these books would have been placed upon the same footing in the market as other books; but the throwing open of the right to print them, and of all the benefits of their previous advertisement, only increased the undue advantage which they already had in the competition, for the rivalry of different firms immediately had the effect of still further cheapening them. They are now being multiplied in all directions; and as special editions are issued for middle-class schools, we may judge that they are about to expel all other books from these schools, as well as from the schools for the poor. Another result of the same rivalry is, that the books are being multiplied with all their defects and errors in them; for to incur the expense of employing competent persons to revise them would necessitate the raising of the prices, and this would place a revised edition at a disadvantage in the market. Thus these defects and errors will be perpetuated for some time to come. The Government cannot now recall the right of publishing these books; but the managers and teachers of schools may do much towards mitigating the evils pointed out, by endeavouring to select the best books in the market, even though they should cost a little more." Mr. Tilleard makes some just remarks on the antiquated character of much of the information given in ordinary school-books. The common practice of stereotyping has its obvious advantages in cheapening the prices of widely-circulated works, but it has certain obvious disadvantages. We commend the following observations to the attention of our publishing friends: "In some instances, the antiquated character of the information contained in a book appears to arise from too large an edition having been printed for the demand that has followed. When this happens, it is not unusual to find the old book issued with a new face, bearing a new date, and the price perhaps reduced. An edition of the 'System of Universal Geography,' by Malte Brun and Balbi, has just made a leap of this kind, by which it has become eight years younger. In the majority of cases, however, the works are stereotyped, and impression after impression is printed off with none but the most insignificant alterations. The date on the title-page is, nevertheless, continually advanced, and each successive edition marked 'new and corrected.' I do not mean to condemn the practice of stereotyping books of this class; but I think the public has a right to expect that each edition shall be brought up *bonâ fide* to the actual state of facts at the date which it bears in its title-page. In order to guard against purchasing incorrect works for the use of their schools, the managers and teachers should endeavour to inspect specimen copies of the current editions, before ordering supplies of any works containing information of a temporary character." Mr. Tilleard's concluding observations deserve to be well weighed in educational quarters. "The remarks just made, as well as those under the previous head, show how desirable it is, for the sake, not only of individual schools, but of schools generally, that the managers and teachers should have the fullest liberty of selecting books for the use of the pupils. No educational society should, either directly or indirectly, require the schools in connection with it to use the books published by it; nor should any school be bound down by its trustees to use the books of any particular society. Further, Her Majesty's Inspectors, who, in the eyes of country school managers and teachers, represent the Government in all its authority, should avoid every interference in the sale and in the production of school books. They have already been instructed by the department under which they act (see Minutes 1857-8, p. 25), to refrain from giving any official sanction to particular works. The spirit of these instructions requires that they should also keep their own hands entirely clear of the writing or editing of school books."

BOOKS OF THE WEEK.—Among the books actually published during the past week, we observe the following:

By Mr. Bentley.—The Rhetoric of Conversation; Dr. Woods' Existence of the Deity, evidenced by Power and Unity in Creation.

By Messrs. W. Blackwood and Sons.—The Luck of Ladyamede; Mr. A. C. Ramsay's Old Glaciers of Switzerland.

By Messrs. Bradbury and Evans.—John Leech's Mr. Briggs and his Doings—"Fishing;" My Cows and Half an Acre of Pasture, by a Country Parson.

By Messrs. Chapman and Hall.—Mr. Isaac Butt's History of Italy from the Abdication of Napoleon I., Vols. I. and II.

By Mr. John Churchill.—Mr. R. J. Jordan's Skin Diseases and their Remedies.

By Mr. John Crockford.—Mr. Thomas William Saunders's "Refreshment Houses and Wine Licences Act."

By Messrs. Hurst and Blackett.—The Rev. P. Beaton's Six Months in Reunion.

By the Messrs. Longman.—Captain Richard Burton's Lake Regions of Central Africa; The Rev. G. R. Gleig's Book of Biography (Gleig's School Series); Mr. J. Mitchell's Truth about America.

By Messrs. Macmillan and Co.—Our Year, a Child's Book, by the author of "John Halifax, Gentleman."

By Messrs. J. and C. Mozley.—The Manor and the Mill. By C. O.

By Mr. Newby.—Mr. William Hancock's An Emigrant's Five Years in the Free States of America.

By the Messrs. Rivington.—The Annual Register for 1859; A Selection from the Services of the Rev. C. A. Bray; The Rev. J. H. Gurney's Third Series of Sermons preached in St. Mary's Church, Marylebone.

By Messrs. Simpkin and Marshall.—Mr. Anthony Marmion's Ancient and Modern History of the Maritime Ports of Ireland.

By Messrs. Smith, Elder, and Co.—Mr. Ruskin's Modern Painters, Vol. V., completing the work; Scarsdale, or Life on the Lancashire and Yorkshire Borders.

By Messrs. Ward and Lock.—A Boy's Life Aboard Ship, told by himself.

By Mr. Charles Westerton.—Mr. C. T. Gastineau's Hobbles through the Channel Islands.

Among new editions we note: A third of Mr. Charles Bray's Education of the Feelings (Longmans); a fourth of Agnes Catlow's Popular Field Botany (Routledge and Co.); the Comic Almanack, in 4 vols. (J. C. Hotten); James Grant's Sketches in London (Ward and Lock); a second of Handy Guide to Safe Investments (Groombridge and Sons); a second of Colonel Mure's Critical History of the Language and Literature of Ancient Greece; a third of Captain Nolan's Cavalry, its history and tactics (Bosworth); a second of Mr. J. G. Wilkinson's Human Body and its connexion with Man (Chapman and Hall).

**AMERICA.**—THE PUBLIC LIBRARY OF THE CITY OF BOSTON has received a valuable donation of two thousand volumes of books from George Ticknor, Esq., author of the well-known "History of Spanish Literature." This institution is now a source of great pride, as well as of benefit, to the citizens of Boston. It already numbers upwards of one hundred thousand volumes, many of them of great rarity and value. The library owes much of its value to the munificence of an American for many years resident in London—Joshua Bates, Esq. (of the house of Baring, Brothers), who has made to it frequent and important contributions of books and money.

THE NEW WORK OF PROFESSOR GRAY, of Harvard University, entitled "Botany for Young People and Common Schools," has been issued by Messrs. Ivison, Phinney, and Co., of New York. It is praised as a very simple, natural, and valuable introduction to structural botany, and, like the other works of Professor Gray upon the different branches of the same science, it is calculated to be of great service to the class of students for whom it is designed.

MR. CHARLES SCRIBNER, of New York, has in preparation an edition of the poems and fugitive writings of Philip Freneau, the noted and popular poet of the American Revolution. It will be embellished with a portrait of the author, and will be edited with extensive notes by Mr. Frank Moore, author of "The Diary of the Revolution," and other works of American history.

MESSRS. LIPPINCOTT AND CO., of Philadelphia, taking advantage of the presence of the Japanese Embassy in America, have brought out in facsimile a Japanese work on Botany, with translations and notes. The work meets with commendation, as affording a valuable and curious index of the high civilisation reached by that nation. One reviewer asserts in praise of the book that it is the most excellent Japanese work on botany that he has ever consulted; but he qualifies this exhaustive praise by jocularly admitting that it is the only one that has ever been submitted to his inspection.

MESSRS. LITTLE AND BROWN, Boston, are printing an elegant edition of the collection of "Old Ballads," prepared by Prof. Childs, for their series of "Aldine Poets," in small octavo, to range with Mr. Grant White's Shakespeare, and the other recent elegant Boston editions of Carlyle, Disraeli, &c. It is said that the first complete edition of Chaucer will be the fruit of Prof. Childs's visit to England, where he has been diligently employed in antiquarian researches among the libraries of the two Universities and the British Museum.—*New York Saturday Press.*

THE MONTHLY LAW REPORTER.—With the May number, now nearly ready, this long-established and valuable periodical changes editor and publishers. Hon. Geo. P. Sanger assumes the editorial charge of it, and Messrs. Walker, Wise, and Co., of Boston, its publication. The well-known character of the Reporter, and its value to the legal profession, and hardly less to the merchant—from its frequent reports of important decisions in mercantile cases—should secure for it an increased patronage. In the hands of its new publishers we shall expect greater promptness in its appearance, thereby enhancing its value to subscribers.—*Boston Transcript.*

THE SALE OF TWO VALUABLE LIBRARIES has recently taken place. The first is the library of the late Professor Turner, of Washington, sold by Messrs. Bangs, Merwin, and Co., of New York. It contained a most valuable collection of works relative to ethnology and philology, and many works, both printed and in manuscript, in all the principal Oriental languages, and in the languages of the North American Indian tribes. The other is the library of the late Augustus Thorndike, Esq., of Boston. This collection comprised, among other important works, a subscriber's original copy of Audubon's great work, "The Birds of America." This copy, a fine one, was sold for six hundred dollars; the original price was one thousand dollars.

THE JOURNALS OF THE SOUTHERN PORTION OF THE UNION are mourning over the untimely decease of Russell's Magazine, an event which recently occurred at Charleston, for want of adequate support. Their tone of comment is quite amusing, many of them being unwilling to admit—that seems to be the truth—that Northern literature is so far superior to Southern, that the reading public of the South cannot be induced to purchase their own literary productions from motives of a merely sectional character. The Southern journals abuse the North for making literature sectional by refusing to sustain Southern publications by way of reciprocity, the North being very willing to accept Southern support for its own literature. This is surely a novel way of putting the question. However, the moral drawn is a good one, and one favourable to the continuance of the American union, namely, that the best literature, wherever published, will receive the best support.

"THE WEST," too, is now coming forward with claims to the patronage of the reading world for books entirely manufactured there. The support of the Western public is claimed for a new book, not on the score of merit, but because it "is a genuine Western book, compiled by a Western author, printed by Western printers on Western-made paper, from Western-made type, bound by Western binders, and published by a Western house."

BOOK-GOSSIP.—We take the following from the *New York Tribune*: "Little note of preparation is given by our leading publishers for any renewed activity in business, and the feeling is general that any large undertakings had better be postponed till after the coming 'campaign.' Messrs. Ticknor and Co., who have of late had the choice of the best English books (through the personal popularity of Mr. Fields with foreign authors), have in press, from sheets received in advance of the regular issue, Leslie's 'Autobiographical Recollections,' and Correspondence with Washington Irving and other Friends; and also announce Dr. Krapf's 'Missionary Travels, Researches, and Labours, during Eighteen Years' Residence in Eastern Africa;' Sir Arthur Hallam Elton's novel, 'Herbert Chauncy, a Man more Sinned against than Sinning;' Capt. Shakspeare's 'Wild Sports of India;' and several works of fiction, by minor authors of the day. Messrs. Gould and Lincoln will bring out Dr. Tulloch's new book on 'English Puritanism and its Leaders,' uniform with his successful book on the Reformation; and they also announce 'Geographical Studies,' by Prof. Carl Ritter, of Berlin, translated from the German by the Rev. W. L. Gage, with a sketch of the author's life, and portrait. This will meet with attention, as the first attempt to bring any of the writings of the great geographer of the age within the range of the English reader. Messrs. Appleton and Co. promise an edition of Hogg's 'Life of Shelley,' an unfinished work, to which interest has been given by the announcement that the poet's family have interfered to prevent its completion, and, if possible, to suppress the book itself."

BIOGRAPHIES OF PRESIDENTIAL CANDIDATES.—The nomination of a Presidential candidate at the Chicago convention has given a new impulse to the literature of biography. The favourite hero is, of course, the nominee of the convention, the Hon. Abraham Lincoln, of Illinois. On the day following his nomination the journals in New York and Boston contained announcements of no less than six different biographies of him by as many different publishers. One is already issued by Messrs. Rudd and Carleton, of New York, who have got the start of their contemporaries—it is styled "The Wigwag Edition." This fashion of publishing biographies of Presidential candidates has always been much in vogue with American publishers, but there has never been so great a scramble for precedence as during the present year. And while hitherto these biographies have aspired to the dignity of illustrations and muslin binding, at a corresponding price, this year they are all announced as "campaign editions"—that is, cheaply got up, devoid of any pictorial embellishments beyond a portrait of the candidate, and stitched in paper covers. In the last campaign there were two elaborate lives of the Republican candidate, Colonel Fremont, which sold largely—one of them reaching the enormous sale of sixty thousand copies. There was, however, an interest in Colonel Fremont's life beyond that arising from the fact of his candidacy; as a Rocky Mountain explorer and Californian pioneer he had led a life of adventurous daring. In the campaign of 1852 (as we briefly intimated last week) the Democratic candidate, Mr. Pierce, found a distinguished

biographer in Mr. Nathaniel Hawthorne, the author of "The Scarlet Letter" and "Transformation," and the little volume which combined the two attractions of having for its subject the man to whom the eyes of the nation were turned, and for its author one of the most noted of American *litterateurs*, was, of course, eminently successful. We mention these matters thus particularly for the reason that "Presidential" literature forms quadrennially the great staple of American reading during the four or six months that precede the elections, which will account for the comparative paucity of our American literary news. We may add that an American paper states that one of the largest book-manufacturing establishments has been running its presses night and day until they have worked off 80,000 copies of a life of Stephen A. Douglass, in readiness for the approaching campaign.

#### ANNOUNCEMENTS OF NEW AMERICAN PUBLICATIONS IN THE PRESS:

*D. Appleton and Co.*  
Companion Handbook of Travel, containing complete descriptions of the principal cities and towns, routes of travel, hotels, &c., throughout the United States and Canada.

*J. B. Lippincott and Co.*  
Occasional Productions, including a glance at the Court and Government of Louis Philippe, and the French Revolution of 1848, while the author resided as Envoy Extraordinary and Minister Plenipotentiary from the United States, at Paris. By the late Richard Rush; edited by his Executors. 3 vols. 8vo.

Memoranda Medica, or Note-book of Medical Principles. By Henry Hartshorne, M.D.

Coins and Medals: a description of the coins and medals in the Cabinet Collection at the Mint of the United States. Prepared and arranged under the Direction of James Ross Snowden, Director of the Mint.

The Little Beauty. By Mrs. Grey.  
Lichen Tufts from the Alleghanies. By Elizabeth C. Wright.

Woods and Waters; or, the Saranacs and Racket. By Alfred B. Street.

*Duane Rutison.*  
Adventures, Wanderings, and Sufferings of the Mer-ton Family. By Miss Anne Bowen.  
The Mysteries of the Great Deep; or, the Physical, Animal, Geological, and Vegetable Wonders of the Ocean. By P. H. Gosse.

*Ticknor and Fields.*  
Female Sovereigns. By Mrs. Jameson, author of "Characteristics of Women," "Memoirs of the Italian Painters," &c.  
The Final Memorials of Thomas Hood. Edited by his Son and Daughter.  
The Heroes of Europe. A new book for Boys.  
The Life of Don John of Austria. By William Stirling, author of "The Cloister Life of Charles V."  
A Southside View of Slavery. By Dr. Nehemiah Adams. New edition.  
Wild Sports of India. By Capt. H. Shakspeare.

#### THE FOLLOWING IS OUR LIST OF NEW AMERICAN PUBLICATIONS:

ORIGINAL.  
WHITMAN—Leaves of Grass. By Walt Whitman. Boston: Thayer and Eldridge. Year 85 of the States.  
ABBOTT—Selling Lucky. Fourth volume of stories of Rainbow and Lucky. By Jacob Abbott. New York: Harper and Brothers.  
KATHERINE MORRIS: an Autobiography. By the author of "Step by Step, Here and Hereafter." Boston: Walker, Wise, and Co.  
FARLEY—Unitarianism Defined. By Frederick A. Farley, D.D. Pastor of the Church of the Saviour, Brooklyn, N.Y. Boston: Walker, Wise, and Co.  
HACKETT—Notes on the Greek Text of the Epistle of Paul to Philemon. By Horatio B. Hackett, D.D., Professor in Newtown Theological Seminary. New York: Sheldon and Co.  
ALEXANDER—Sermons. By J. A. Alexander, D.D. 2 vols. New York: C. Scribner.  
ALEXANDER—Forty Years' Familiar Letters of James W. Alexander, D.D. 2 vols. New York: C. Scribner.  
ELLIS—The Avoidable Causes of Disease. By John Ellis, M.D., Professor of Medicine in the Western Medical College, of Cleveland, Ohio. New York: Mason Brothers.  
WILSON—Woman's Home Book of Health. By J. S. Wilson, M.D., of Columbus, Ga., editor of the Health department of Godey's "Lady's Book." Philadelphia: J. B. Lippincott and Co.  
DENISON—The Days and Ways of the Cockeyed Hats; or, the Dawn of the Revolution. By Mrs. M. A. Denison. New York: S. A. Rollo.  
MCORMICK—St. Paul's to St. Sophia. By R. C. McCormick, author of the "War in the Crimea." New York: Sheldon and Co.  
GILPIN—The Grain, Pastoral, and Gold Regions of North America. By William Gilpin, late of U.S. Army. Philadelphia: Bower, Barnes, and Co.  
SUCKLEY—Reports on the Natural History, Climate, and Physical Geography of Minnesota, Nebraska, Washington, and Oregon Territories. By Dr. G. Suckley, U.S.A., and J. G. Cooper, M.D. New York: Balliere Brothers.  
FIFTY YEARS of a Playgoer's Journal, comprising the Dramatic Annals of New York. By H. N. D. Part I. New York: Samuel French.  
COLLECTIONS of the Ulster Historical Society. Vol. I. Kingston: Hommel and Lounsbury, printers.  
SMUCKER—A History of the Modern Jews. By Samuel M. Smucker, L.L.D. Philadelphia: Duane Rutison.  
THE BOBBIS Boy and the Governor. A true story of the boyhood and early life of Governor Banks. Boston: J. E. Tilton and Co.  
HOLCOMB—Poems. By William H. Holcomb, M.D. New York: Mason Brothers.  
ESPERANZA: My Journey Thither, and What I Saw There. Cincinnati: Valentine Nicholson.  
COOPER—Home as Found. Sequel to "Homeward Bound." By J. Fenimore Cooper. New York: W. A. Townsend and Co.



Cochran—The Revelation of John its own Interpreter. By John Cochran. New York: D. Appleton and Co. 1859. 1 vol. 12s. 6d. By the late Colonel James R. Creevy. Washington: Thomas M'Gill.

Vodges—Also: The Elements of Practical Arithmetic. By W. Vodges, L.L.D., and S. Alsop. Philadelphia: E. C. and J. Biddle and Co.

HALDEMAN—Haldeman's Trevelyan Price Essay (Analytic Orthography). By S. S. Haldeman, A.M., Professor in Delaware College. Quarto. Philadelphia: J. B. Lippincott and Co.

## REPRINTS AND TRANSLATIONS.

FARRAR—Sermons preached in St. Mary's, Oxford. By Adam S. Farrar, M.A., F.G.S., F.R.A.S. 85 cents. Philadelphia: Smith, English, and Co.

TROLLOPE—The Kellys and O'Kellys. By Anthony Trollope. 1 vol. 25 cents. New York: Rudd and Carleton.

DICKENS—Dickens's Short Stories, containing Thirty-three Stories never before published in this country. 1 vol. 25 cents. Philadelphia: T. B. Peterson and Brothers.

TODD—Clinical Lectures. By R. B. Todd, M.D., F.R.S. Philadelphia: Lindsay and Blackiston.

LYTTON—Deveraux: a Tale. By Sir E. B. Lytton. 2 vols. Philadelphia: J. R. Lippincott and Co.

LYTTON—The Last Days of Pompeii. By Sir E. B. Lytton. Library Edition. Philadelphia: J. R. Lippincott and Co.

A MOTHER'S TRIALS. By the author of "My Lady." New York: Harper and Brothers.

ADLER—Faust's History of Provencal Poetry: translated from the French, with Notes, &c. By G. J. Adler, A.M., late Professor of German in the University of New York. pp. 536. 2 vols. New York: Derby and Jackson.

TROLLOPE—The West Indies and the Spanish Main. By Anthony Trollope. New York: Harper and Brothers.

ROBINSON—Select Letters and Sermons of the Rev. W. M. Robinson. Member of the Wesleyan Conference. England. With an Introduction by Rev. G. C. Robinson, A.M., Pastor of Union Chapel, Cincinnati. 1 vol. Cincinnati: C. Moore.

## TRADE CHANGES.

[Publishers and Booksellers who have facts or announcements which they may wish to appear in this department of the BOOKSELLERS' RECORD AND TRADE CIRCULAR will oblige us by forwarding them (if possible, not later than Thursday) to the office, 10, Wellington-street, Strand, W.C.]

**BANKRUPTCY ANNULLED.**—Charles Sharphouse Duggan, 16, Bridge House-place, Newington-causeway, Surrey, wholesale stationer and account-book manufacturer.

**CERTIFICATE** to be granted, unless cause be shown to the contrary, on the day of meeting—July 5. C. Underwood, New-street-square, Shoe-lane, City, wholesale stationer and ink manufacturer.

**CERTIFICATE GRANTED.**—June 14. Thomas Murrels, Brighton, stationer (first-class).

**DIVIDENDS** payable at Portugal street, Lincoln's-inn, between the hours of 11 and 2.—John Edward Grant, Gaythorne, Manchester, bookseller—div. of 1s. 11d.

## BOOKS WANTED TO PURCHASE.

Booksellers and others forwarding lists of books for gratuitous insertion in this department of THE BOOKSELLERS' RECORD will please to add their full name and address.]

By Mr. WILLIAM B. ROCHE, 3 A, Portman Market, London, N.W.

Wanderings in the Wilderness. By Dr. F. W. Krummacher. 2 vols. London.

By Mr. LOUIS VALENTINE, Whiteabbey, Belfast. Parts XXXV. and XXXVII. of the British Cyclopaedia, Natural History Division.

## COMING SALES BY AUCTION.

[Auctioneers wishing to have their coming sales noted in this column will oblige by forwarding early intimations and early copies of catalogues.]

By MR. L. A. LEWIS, at 125, Fleet-street, on Tuesday, June 26, and two following days, the stock of topographical and antiquarian books, the property of John Bowyer Nichols, F.S.A., of Parliament-street.

By MESSRS. SOUTHGATE and BARRETT, at 22, Fleet-street, on Tuesday, June 26, and following day, remainders of standard books.

By MR. HODGSON, at his rooms, corner of Fleet-street and Chancery-lane, on Wednesday, June 27, at 1 o'clock precisely, in one lot, by order of the proprietors, the copyrights and stereotype plates of the works of the late Thomas de Quincey, Esq., with the entire stock.

## REPORT OF SALES BY AUCTION.

By MESSRS. S. LEIGH SOTHEY and JOHN WILKINSON, at No. 13, Wellington-street, Strand, on Monday the 18th of June and following day, a collection of choice books and illuminated Italian manuscripts, the property of a collector leaving England. The two days sale realised 651l. 13s. 6d. Among the MSS. disposed of we note Michael Agyanus: Commentarii in Micheam (14th century, vellum) 7l.; St. Jerome Epistola (vellum) 8l.; the same (15th century vellum) 12l.; Officium Beate Marie Virginis (15th century, vellum, bound by Trautz Bauzonnet) 11l.; Psalterium Davidis (first vellum) 18l.; Remigius, S., Super Epistolas Pauli (15th century, vellum) 12l. 15s., &c. &c. The following are some of the more interesting items among the books, &c. sold:

Anthologia Græca. Venetiis, Apud Aldum, 1521. 3l. 1s.

Bible Plates. Wol Gerissen und Geschnitten figuren Ausz der Bibel, Zu Lyon, Durch Hans Tornesius, 1564—Wol Gerissen und Geschnitten figuren Ausz der Neuen Testament, ib. ib. 1564;

two vols in one. A very scarce volume. The copy is of so extraordinary a size, that it appears to be on large paper. 6l. 15s.

Brunet (J. C.) Manuel du Libraire. 5 vols. Vellum paper, on which very few were printed; edition very scarce. Paris, 1842-1843. 6l.

Bulletin du Bibliophile, publié par Techener, avec notices par Charles Nodier, P. Paris, &c. &c. Analecta Bibliion, ou Extraits critiques de livres rares, publiés ou peu connus par le Marquis Du Roure, 19 vols. in 17. Paris, 1834-1852-1857-1858. This important publication, of which the first ten years have become scarce, is very interesting to collectors of books; it contains also the review of the principal sales which have taken place in France and elsewhere, and gives numerous specimens of the best Grolier and Maiola's binding. 4l.

Ciceronis Opera, recensuit Lallemant, 14 vols. Paris, Barbou, 1768. 10l.

Corneille. Théâtre de P. et T. Corneille, 10 tomes in 9 vols. Suivant la copie imprimée à Paris, Abr. Wolfgang. (Holl. Elzeviers) 1664-78. A few of the plays are of the second date, and a few engraved titles wanting. 8l. 15s.

Dibdin (Dr.) Bibliographical, Antiquarian, and Picturesque Tour in France and Germany, 3 vols., beautiful portraits, plates, and cuts; imp. 8vo. 1825. 6l.

Holbein (Hans) Icones Mortis. Basileæ, 1554. Very beautiful copy, and of the rarest edition. 6l.

Baskerville. Latin Classics, by Baskerville, a complete set of the same size: Virgilius, 1757—Juvenalis et Persius, 1761—Horatius, 1770—Catullus, Tibullus, et Propertius, 1772—Lucretius, 1772—Terentius, 1772—Sallustius, 1773, 7 vols. Birmingham, 1757-73. 6l.

Cancionero General de Alonso Castillo. Large copy. Sevilla, Juan Cromberger, 1540. A book of very great rarity. Mr. Grenville's copy of this book cost him 63l. This copy wants seven leaves. A copy made up from two different editions, wanting title and several leaves, sold at Augsburg, May 1858, for 530 florins. 11l. 15s.

Columna. Poliphili Hypnerotomachia (opus a Francisco Columna compositum, et a Leon Crasso editum). First and rarest edition. Ven. Aldus, 1499. 12l.

Joinville. Histoire de S. Louis, IX du nom, roy de France, par Jean sire de Joinville (with Du Cange's dissertations. Portrait. Le Chancelier Seguier copy. Paris, 1668. 6l. 12s. 6d.

Marlowe (C.) Works, by the Rev. A. Dyce, 3 vols. Pickering, 1850. 1l. 4s.

Raynouard, Lexique Roman, ou Dictionnaire de la Langue des Troubadours, 6 vols. Royal size. Paris, Silvestre, 1838-44. Thick vellum paper, very scarce. 4l. 18s.

Shakespeare, Plays, in one very small pocket vol. printed by Corral. Pickering, 1826. This volume is printed with diamond type, of a clear and elegant form, upon paper of a fine silky texture; which, combined with beautiful press-work, renders the volume a *chef-d'œuvre* of typographic art, hitherto unequalled by any of the presses of Europe. It was printed under the patronage of the Earl Spencer. 2l. 14s.

Shakespeare, Plays. Another copy, richly gilt on the back, g. and m. e. *chef-d'œuvre* of gilding by Lortie. Pickering, 1826. 4l. 11s.

Tristan. L'Opere Magnanime de i due Tristani Cavalieri della Tavola Rotonda, 2 vols. in 1. Venet. Mich. Tramezzino, 1555. This identical copy sold, April 28, 1857, for 10l. 7l. 10s.

Virgilius, extremely rare. 8vo. Venetiis, in Edibus Aldi, 1514. 3l. 19s.

Walton and Cotton, Complete Angler, by Sir Harris Nicolas, 2 vols., the most splendid edition of this work. Colombyer size, H. Pickering, 1836. 3l. 8s.

Marie dei Genitricis castissimæ inviolatæ perpetuæque Virginitatis Defensorium. 53 curious woodcuts. Extremely rare, olive morocco, with compartments on the sides, g. e. by Capé, uncut. S. I. et a. (Eustadii Typis Reyserianis? circa 1470.) This is a reprint of the excessively rare Xylographic work on the Immaculate Conception, and may itself be regarded as a sort of block-book, for many of the woodcuts have words of explanation engraved thereon. It consists of 30 leaves (the last blank), on which will be found 53 rude woodcuts, and over which are rhymes in Latin (ending always "Virgo non generaret") and others in German, explained beneath in Latin prose. Concerning this scarce book, see Brunet ("Historia Conceptionis Marie"), who evidently was not able to see a single copy of it, as he incorrectly states that it consists of 28 leaves only. Mr. Libri's copy sold for 13l. 5s. 17l.

Milton (J.) Paradise Lost: a poem in ten books, with autograph of J. Parry. Fine copy. Printed for S. Simmons, and are to be sold by T. Helder, at the Angel in Little Britain, 1669. This is the first edition of Milton's immortal poem, but with the fourth title, and containing the address of the printer to the reader, the arguments, the errata, &c. on eight leaves. 4l. 6s.

Modelbuch. Das New, Allahand Art Rehens und Stickens, Jetz mit vielerlieden Model und Stahlen, Allen Steinmetzen, Seidenstickern, und Neterin sehr nützlich und Künstlich zugericht, with patterns of dentelles and other beautiful specimens of embroidery.

Franckfurt am Meyn, 1568. Many of these beautiful designs would serve as patterns for silversmiths, book-binders, illuminators of manuscripts or printed books, and manufacturers of printed goods. 9l. 18s.

Museo Borbonico, Reale, 15 vols. Napoli, 1828-59. 14l. 14s.

Plato. Omnia Divini Platonis Opera translatione Martini, Ficini emendatione et ad Græcum Codicem Collatione Simonis Grynaei, summa diligentia repurgata. Index quam copiosissimus præfixus est. Large paper, ruled with red lines, richly tooled in compartments gilt and gaudered edges, in an extra case. Lugduni, apud Ant. Vincentium, 1548. A magnificent specimen of Italian binding in the beginning of the sixteenth century, splendidly bound in morocco, with gaudered edges, the sides and back exquisitely tooled and painted in compartments in the finest style of what is called "Grolier tooling," the interstices between the gold and coloured ornaments completely filled with golden dots, which give it a brilliant effect. In the centres of the covers are painted the arms of a French cardinal. A more desirable example of bibliopæstic art can hardly be imagined, as the *tout ensemble* is a most perfect volume. A similar specimen of binding sold in M. Libri's sale for 91l. 29l.

Sotheby (S. Leigh) Principia Typographica. The Block-books, or Xylographic Delineations of Scripture History, issued in Holland, Flanders, and Germany, during the Fifteenth Century, in connexion with the Origin of Printing, 3 vols. Illustrated with 120 large engravings, some in colours, in exact facsimile of the very rare original block-books, half red morocco, uncut. Imp. size. Lond. 1858. Only 215 copies of this work, out of the 250 printed, were sold. The remainder have been presented to public libraries and otherwise specially reserved, but not for sale. 9l. 2s. 6d.

Breydenbach, Sanctar. peregrinationum in montem Syon ad venerandum Christi sepulchrum in Jerusalem opusculum, &c. Folio. Moguntia, per E. Reuwich, 1486. First edition, very rare, fine large copy, with the two maps of Jerusalem and Venice perfect. 5l. 7s. 6d.

By MESSRS. PUTTICK and SIMPSON, at 47, Leicester-square, a collection of books and tracts, in various languages, comprising works relating to America and the Indies, &c. &c. The following are some of the lots disposed of, with the prices brought:

Bernardo (Giov.) Vocabulista Ecclesiastico, vellum, excessively rare. Florentia, 1496. No copy occurs in any of the public libraries that we can trace, nor does it appear to have been known to the indefatigable Panzer. 2l.

Fox (Joannis) Commentarii Rerum in Ecclesia Gestarum, maximarumque, per totam Europam, persecutionum à Vuicleui (Viclei) temporibus ad hanc usque ætatem descriptio liber primus: Item, Opistographia quedam ad Oxoniensis, the marginal notes of one leaf a little injured, otherwise in good sound state. Argentorati, Vvendenius Ribelius, 1554. Excessively rare. This is Fox's earliest compilation towards the "Martyrology," and was published five years prior to the rare folio, long thought to be his first essay in that direction. Lowndes, in quoting this edition, does not refer to any known copy of it, but mentions one of 1556, as being in the Grenville Library. The editions prior to the before-named folio are almost unknown to bibliographers. 4l. 4s.

Mitchell (Will.) the "Tinklerian Doctor," of Edinburgh, Tracts, by. Edinburgh, 1731-9. A singular and remarkably rare collection of tracts, by one of the most impudent and notorious religious impostors of Scotland. He appears to have been a bookseller or petty chapman in a small way. The most illiterate (and sometimes gross) language is applied to the aristocracy in these works, and the most severe animosity is displayed towards the Catholics (in the advertisements at the end) because they would not accept, or purchase for a penny, &c. the "Light." The works of this author are unmentioned by all bibliographers, and we can trace only a single piece in the British Museum under the heading of the "Tinklerian Doctor," but none of the above, neither do any occur in several other public libraries where reference has been made. 3l. 3s.

Repertorio de los Tiempos, desde este Año Dom. 1552 hasta al Año Dom. 1592. Of excessive rarity. Valladolid, 1552. This is believed to be the first almanac printed in Spain. It is not noticed in any bibliographical work, and no copy appears to be in any of the public libraries. The British Museum possesses only one for 1575. It formerly belonged to Mr. Hebor, who purchased it at Mr. Ballantyne's sale at Edinburgh in 1817 for 2l. 3l. 13s.

Holbein (Hans) Les Simulachres et Historiés faces de la Mort, &c. Lyon, 1538. 8l. 2s. 6d.

Noon (E.) Brachyarithmia; or, Rules of Arithmetick, engraved by Elder, scarce, unnoticed by Massey. 4to. E. Noon, at the Hand and Pen, Maiden Lane, Corant Garden, n. d. 1l. 10s.

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